VOGUE

IN THIS NUMBER VOGUE SHOWS
THE LATEST AND SMARTEST

FALL MILLINERY

50 MODELS
DIRECT FROM PARIS



SEPTEMBER 1 1910 PRICE 15 CENTS

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YOU will find *Velutina* a velvet fabric ideally adapted to all your needs. No other velvet drapes in the soft, clinging lines of *Velutina*. No other is so rich and lustrous, yet so soft and light.

FOR street dresses, evening gowns and wraps, *Velutina* will allow you the maximum of satisfactory wear; while for the tailor-made suits so much in vogue, it is the one thoroughly practical velvet fabric. *Velutina* can be had in 150 colors at the better stores.

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FLANNEL

Fall Designs for 1910

FOR

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"Viyella" can be obtained at all leading Retail and Men's Furnishing Stores.

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BROADWAY · *New·York*

Exclusive Fall Models---Misses' and Girls' Sailor Suits.



644 646 648 650 652

644. Girls' and Juniors' English sailor suit (one-piece buttoned front model) of navy blue fine English serge trimmed with white or black braid, silk embroidered emblem on shield and sleeve, silk tie, full pleated skirt. Same model, all black, sizes 10 to 15 years.

Special, $14.50
Value, 19.75

645. Misses' middy suit of fine navy blue English serge, sailor collar, shield, cuffs and merit band of fine broadcloth in Copenhagen or navy blue, red or white, also brown serge trimmed with brown or tan cloth, braid trimmed, silk embroidered emblem on shield and sleeve, silk tie, full pleated skirt with yoke. Same model, all black, sizes 14 to 20 years.

Special, $18.50
Value, 24.50

648. Misses' English sailor suit (one-piece buttoned front model) of navy blue fine English serge trimmed with white or black braid, silk embroidered emblem on shield and sleeve, silk tie, full pleated skirt from yoke. Same model, all black, sizes 14 to 20 years.

Special, $18.50
Value, 24.50

650. Girls' regulation two-piece sailor suit, custom tailored, hand sewed hem, of best quality navy blue English serge trimmed with white or black silk braid, embroidered emblem on shield and sleeve, silk tie, full pleated skirt on waist, sizes 4 to 14 years.

Special, $9.75
Value, 14.50

652. Girls' regulation two-piece sailor suit of navy blue serge trimmed with white braid, silk embroidered emblem on shield and sleeves, embroidered stars on collar, silk tie, full pleated skirt on waist, sizes 4 to 14 years.

Special, $5.95
Value, 9.75

NOW READY---Our New Fall and Winter Style book, "Correct Dress" containing a complete assortment of Fall and Winter Wearing Apparel for women, misses, girls, young men, boys and infants. Exclusive models at popular prices, Mailed free upon application.

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

"S *and* X"

VOGUE'S NEW DEPARTMENT

Vogue constantly receives letters asking where the personal possessions of our readers can be bought and sold. Many people have expressed the wish that we would establish a central market place for all such possessions.

In response to this demand we have established our new "S & X" (Sale and Exchange) Department.

How To Answer These Advertisements

1—Place your reply and a copy of the advertisement you are answering in a stamped envelope. Write in the corner of this envelope the number and date of the advertisement (e. g., No. 57-B, September 1st, 1910.) Then fold this envelope and enclose it in an outer envelope addresed to us thus: Manager Sale and Exchange, Vogue, 443 Fourth Avenue, New York. Your reply will be forwarded to the advertiser by the next mail after it is received at this office.

2—Do not enclose any money in your first reply. Wait till you hear from the advertiser that your offer is acceptable.

3—The right is reserved by Vogue to open and decline to forward any reply.

How To Insert Your Own Advertisement

1—Write each advertisement on a separate piece of paper, and sign it with your full name and address, which is for our information only and will not be published.

2—The rates are as follows: For the first 25 words or less, $1.00, additional words five cents each. Price when given (as $4.50) counts as one word; in giving dress measurements, etc., six figures count as one word. Compound words count as two. *The correct remittance should accompany every order.*

3—As the "S & X" is conducted for the exclusive use of our readers, the advertisements of dealers will not be accepted.

4—The right is reserved to revise or reject any advertisement.

Deposit System

In order to facilitate the sale of articles advertised we will receive on deposit the purchase money for articles valued at $5.00 and upwards. This money will be held by us until the sale is concluded, when the money will be forwarded to the advertiser. If the article is not accepted the money will be returned in good order to the advertiser.

1. Deposits should be made by Post Office or Express Money Orders. Cheques on your local bank should be accompanied by ten cents exchange.

2. Acknowledgment of the receipt of the deposit money will be promptly sent to both parties. Authority to part with the money deposited should be sent us by both parties; but if either party fails to send this authority we reserve the right to return the money to the depositor at any time after seven days have elapsed from the date of its receipt by us. Such return must be held to be a full discharge of all responsibility assumed by us in the matter.

3. Express charges, etc., must not be included in the deposit. *All goods must be prepaid by the sender.*

Wearing Apparel

EXQUISITE large black chantilly lace shawl. Will make very handsome evening gown. Cost $150. Will sell for $75. No. 27-A.

WEDDING gown, just finished, of cream crepe meteor. Rose point bertha. Made for October home wedding for Cincinnati girl. 36 bust, medium hight, 32-inch train. Cost $115. Will accept $65. No. 34-A.

WILL dispose of the following: black cloth princess dress; green cloth coat and skirt; brown velvet coat, lace waist and cloth skirt. Size 36. Also hats appropriate for each. Like new. What offers? Also two riding habits by Mueller, one crash and one black covert, gray mixture. No. 30-A.

GENUINE Japanese Mandarin Coat, imported from Japan. Elaborately embroidered. Worth $150. Owner will sell for $75. Has never been worn since imported. No. 33-A.

WANTED—Evening coat, not too elaborate, covered or black chiffon, silk lined, or black satin preferred. Length about 48 inches, bust 35. No. 3-B.

CROSS saddle riding habit by Hertz, Fifth Avenue. Dark gray Oxford cloth in perfect condition, worn less than one month. Three pieces: breeches, skirt and Norfolk coat, 34 bust, 24 waist; fit woman of medium height and slight build. Cost $135. Sell $75. Also smart soft felt hat (Hertz). Cost $6. Sell $3. No. 12-A.

TWO stylish black straw turbans; hand-made, up-to-date trimmings. Also one in old rose, very stylishly trimmed. Will be disposed of at any price. No. 16-A.

INDIA camel's-hair shawl, in perfect condition; has rich Persian colors. Could be used for opera cloak, house gown, or drapery. Cost $175. No reasonable offer refused. No. 20-A.

FOR SALE—An India shawl. Cost, in 1861, $1,000. In perfect condition. Examination before purchase. Best offer accepted. No. 28-A.

Furniture

A $250 Pianola for $125. $1,400 Russian sable set for $700. $500 Oriental rug, 10x14 feet, for $325. Collection of furniture, table-linen, paintings, china, books, etc., for sale at very low prices. Excellent quality. May be seen in Brooklyn. No. 29-A.

I DESIRE furnishings for an apartment of two bedrooms, parlor library and hall. Oriental rugs, draperies, lace curtains, engravings, water colors, bric-a-brac, etc. No kitchen or dining-room furnishings. Must be in perfect condition, of excellent taste and quality. Not wanted before Oct. 1st. Will come to New York for inspection of desirable articles. No. 4-B.

LARGE mahogany bureau desk, genuine Colonial with book-shelves above. A beautiful piece in perfect order, 46½ inches wide; 21 inches deep, lower portion; 11 inches deep, upper portion; 7¾ feet high. Price $75. No. 18-A.

WANTED—Oriental rugs, large size, library chairs, bookcase and table china, bric-a-brac and pictures. No. 6-B.

LARGE Davenport sofa, made by Grand Rapids Co., 7½ feet long by 3½ feet wide. Upholstered in soft green satin. Price $75. No. 19-A.

I WILL consider offers for the whole or any part of my collection of Chinese and Japanese teakwood furniture, embroidered mandarin coats, brasses, etc., acquired during my ten years' residence at Shanghai, China. May be seen at my apartment in New York City. No. 25-A.

Professional Services

CULTURED young gentlewoman, equally fluent in French and English, would make a bright, cheering visiting companion or secretary for invalid. No. 4-C.

CHAPERON for girls or children. Refined gentlewoman will give care in country home to two children whose parents are to travel. Highest references. No. 1-C.

EDUCATED young lady, speaking French fluently, would like position as social secretary. Business and social references exchanged. No. 2-C.

POSITION wanted by experienced nurse and companion; highest medical and social references. No. 5-C.

CULTURED French family of three women, in a comfortable apartment in good, central neighborhood, will give a home to one or two young ladies who are desirous of spending a winter in New York. Use of grand piano, chaperonage, etc. Highest references. No. 6-C.

ATTENDANT—Young lady would give care to gentlewoman or child of epileptic tendencies. The disease a specialty. References. No. 7-C.

GRADUATED registered nurse desires permanent position, caring for one or more children. References are both professional and social. No. 8-C.

LADY compelled to remain in mountains for hay fever would like to chaperone young girls during September. No. 9-C.

Musical Instruments

HARDMAN upright piano, good condition, cost $500. Ebony finish, excellent tone. No reasonable offer refused. No. 3-A.

LESTER piano, upright, mahogany case, 53 inches high, Regulation keyboard, 7⅓ octaves. In excellent order, cost $350. Will sell for $145, since I have no place for it and prefer to sell rather than to store. No. 26-A.

WANTED—Steinway parlor or baby grand piano. Must be in first-class condition and price reasonable. Piano must not have old fashioned case. No. 5-B.

Real Estate

FOR RENT, for a period of several months, at Albuquerque, New Mexico, renowned for its climate, an artistic, completely furnished house of eight spacious rooms. Four master chambers, steam heated. Large sleeping verandas. Spacious, well shaded grounds, stables, etc. Photographs and descriptions on application. This well-appointed place is very desirable for those seeking health. No. 2-D.

Miscellaneous

ARTISTS' oil brushes, sizes 6 to 15; red sable. 600 for sale at reasonable prices. No. 31-A.

HAND-RUN bed set, on fine net; spread and pillow shams; appraised at $50; will sell for $35. Also heavy white silk crepe shawl, deep fringe, 50 years old. Price only $15. No. 32-A.

FOR SALE—Rare antique fan, exquisitely carved mother-of-pearl, overlaid with gold. Owner will sell at sacrifice to private party or collector. No dealers. No. 5-A.

COLONIAL bedspread, blue and white. A very fine specimen, in perfect condition. Date 1848 woven in eagle border. Price $50. No. 13-A.

MOTOR BOAT. For sale, standing cabin, seaworthy cruiser. In excellent condition, good as new. 36 feet over all, 9 feet beam. 2 ft. 6 in. draught. Ferro gasoline engine, 3 cylinders, 17 h. p. Speed about 10 miles actual. Complete equipment. Now in commission at Erie Basin, Brooklyn, N. Y. Cost $2,000. Any reasonable offer accepted. No. 24-A.

A Suggestion

With the approach of Autumn, the time has come to put away many of your Summer belongings. Instead of storing these possessions—gowns, hats, piazza chairs and tables, garden tools and the like—would it not be more satisfactory if you could find someone who would appreciate the opportunity of purchasing them?

Through the new "S & X" Department of Vogue you can readily find a purchaser for all such belongings. Remember that the readers of Vogue live in all parts of the country. For instance, a woman in the South would be glad to own many of the things which you in the North cannot use in Fall and Winter. Why not give her an opportunity to obtain them through the "S & X?"

Or if you need any of these things yourself, the "S & X" is equally at your service. A twenty-five word advertisement costs only a dollar, and will be seen by all the women who read Vogue. If you will write to us before Monday, September 5th, it will be possible to insert your advertisement in the October 1st issue of Vogue.

Why not write to us to-day and save time and trouble at the end?

GERHARDT & COMPANY

Are now showing the latest Parisian Models

Also their own Exclusive Designs
in Dress and Street Hats

WE INVITE YOUR EARLY INSPECTION

126 & 128 FIFTH AVENUE - NEW YORK

Hotel Somerset



COMMONWEALTH AVENUE AND
CHARLESGATE EAST

Boston, Mass.

✣

A Select Hotel conducted on European Plan, Terrace Restuarant

Open during Summer Months

BOOKINGS FOR
FALL AND WINTER
MAY BE MADE NOW

SPECIAL INDUCEMENTS
FOR FAMILIES AND
PERMANENT GUESTS

Complete Equipment for Balls, Banquets,
Concerts and Social Events
of all Kinds

FRANK C. HALL, - - - - - - - Manager



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NEW YORK
929 Broadway

TECLA

PARIS
10 Rue de la Paix

No other Branches or Agents in the United States

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers.

RATES

One year, (payable in advance)..... $40.00
One year, (payable monthly, subject to 5% cash discount).. $50.00
Single insertions, (subject to 5% cash discount)..... $2.50
Space Limited to 4 lines—about 25 words. Forms close 3 weeks in advance of date of issue.

Art Goods

JIG-SAW PUZZLES 35c up to $10.00. English Linette Playing Cards 50c Pkge. Score-Pads—Books on Patience, Bridge, etc. Mail Orders, Whaley's Book Shop, 430 Fifth Ave., N. Y.

At the Sign of the Crown Company Hand work in Copper, Brass and Jewelry. Card Prizes and Gifts. Special attention to Mail Orders. Catalogue. 7 West 42d St., New York.

COATS-OF-ARMS and Book Plates. Arms painted in true colors for framing. Original designs in Book Plates. Penn de Barthe, 929 Chestnut St., Philadelphia.

Boas, Feathers, Etc.

MME. APHE. PICAUT
OSTRICH BOAS AND FEATHERS.
Repairing, Cleaning and Dyeing.
38 West 34th Street. New York.

METHOT Ostrich Feathers of quality. New Plumes made from your old, discarded feathers at half the cost of new. Dyeing, cleansing and curling. 29 W. 34th St., 925 Broadway, N. Y.

Bridge Whist

"RAD-BRIDGE" CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

"RAD-BRIDGE" Silk Velour Playing cards. Latest. "It's a beauty." Same quality, size, colors and price as our famous club linen card, only difference design of back. Samples.

"RAD-BRIDGE" LIFE'S BRIDGE PAD. 26 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c per pad. $2.50 per dozen. Sample free.

"RAD-BRIDGE" sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V. Radcliffe & Co., 144 Pearl St., New York.

Chiropody

DR. L. DAWSON Chiropodist. Scalp Treatment. 45 West 34th St., N. Y. Room 507. The Monolith Bldg., N. Y. Tel. 5129 Murray Hill. Residence 'phone 2607 Chelsea. Office Hours 9 to 6.

Dr. E. N. Cogswell Surgeon-Chiropodist. Scientific and Sanitary methods. Expert Manicuring. Dr. Cogswell's Foot Tonic insures foot comfort. $1.00 per bottle by mail. 12 W. 29th St., N. Y.

Cleaners and Dyers

Laces Dyed to Match Gowns. Dressmakers' materials, garments cleaned, dyed. Mme. Pauline, 233 W. 14th St. Branches: 3513 B'way & 115 E. 34th St., N. Y.

REES & REES Cleaners and Dyers. Laces a Specialty. New York, Boston, Philadelphia, Atlantic City. Main Office and Works, 232, 234, 236 East 40th Street, New York City.

LEWANDOS America's Greatest Cleaners and Dyers Boston Mass 284 Boylston Street and 17 Temple Place New York 557 Fifth Avenue Philadelphia 1633 Chestnut Street

LEWANDOS—BRANCHES Washington Albany Providence Newport Hartford New Haven Bridgeport Lynn Salem Cambridge Delivery system Telephone in all shops

Cleaners and Dyers—*Cont.*

KNICKERBOCKER Cleaning and Dyeing Co., New York, Newport, Paris. Main office & Works, 402 E. 31st St. Branches: Martha Washington Hotel; 627 Mad., 1545 & 2827 B'way.

Paul L. Bryant, 291—5th Ave., N. Y. 20 other stores: Brooklyn, Jersey City, Newark, West End. Telephone connections. Everything dyed or cleaned, including carpets. Ladies' costumes a specialty.

Confections

PECANS Almonds, Walnuts, Pistache, Cashew, Goobers, and others in Salto Nuts Mixture. $1.25 pound. Postpaid. Home prepared only by Hatch, 30th St. & B'way, New York.

"CO-ED NOUGAT" A Nougat of unequalled delicacy of flavor. Sold at leading drug stores and all HUYLER'S Stores.

Corsets

MME. ZUGSCHWERT
Custom Corsets. All Designs.
Latest Creations in Lingerie.
Republic Building, 209 State Street, Chicago.

MME. S. SCHWARTZ
CORSETIERE.
12 West 39th Street, New York.
Telephone, 4882 Murray Hill.

MME. BINNER
CORSETIERE.
is cultivating figures with her famous corsets at 18 East 45th Street, New York.

MME. ROSE LILLI—Corsetiere Corsets made in 24 hours for out-of-town patrons. Removed to 15 W. 45th St. Tel. 2818 Bryant.

OLMSTEAD CORSET CO. High Grade Corsets designed for each individual. "Gossard" Front Laced Corsets. Lingerie. Tel. 5224 Gramercy. 44 West 22d St., New York.

BOSTON HYGIENIC CORSETS Front Lace. Moyenage Corsets for new mediaeval effect. Mail orders. Wholesale and retail. 393 Fifth Ave., N. Y.; Washington St., Boston.

WANTED Corsetieres to represent our high grade corsets. Exclusive territory in several large cities. Information at our New York Office. Goodwin, 373 Fifth Ave.

MRS. A. H. WADE, 366 Fifth Ave., New York, Room 615. Telephone 5877 Murray Hill. Mrs. Wade's Corsets are to be had exclusively at this address.

MISS AHERN
"The Directoire Corset." TO REDUCE THE FIGURE. To order only.
65 West 48th St., New York. Tel. 1909 Bryant.

LE PAPILLON CORSET CO. Mme Gardner, formerly of 373 Fifth Ave., has assumed management of above concern at 21 W. 38th St., N. Y. Tel. 4383 Murray Hill.

BERTHE MAY'S CORSETS Specialty for Maternity and Abdominal Support. Dress as usual. Uninterrupted comfort. Mail Orders. 125 W. 56th St., N. Y.

EXCLUSIVE MODELS in custom corsets, bust confiners and lingerie. Pneu Form Co., 322 5th Ave., New York. Telephone 4250 Madison Square.

Decorating and Furnishing

Interior Decorating, Designing and House Furnishing. Samples of all materials submitted, no charge for same. Correspondence solicited. Mrs. M. S. Morris, 4 West 40th St., New York

HENRY ROTH
HIGH GRADE FURNITURE
Upholsterer and Interior Decorator
1089 Park Ave., near 89th St., New York.

FURNISHING HOUSES Specialty buying on commission in New York, London and Paris, antique furniture, also reproductions. M. Dien, 45 West 34th St., N. Y.

John S. Bradstreet & Co., Importers, designers and manufacturers of hand-made furniture, mural decorations, interior fitments, and wrought metal work. Minneapolis, Minn.

Entertainments

Lecturers, Readers, Musicians, etc., for private and club entertainments. The Chamber Recital Co. (Mgrs., Christine T. Herrick, Florence E. Bate), 542 Fifth Ave., N. Y. Tel. 1121 Bryant.

European Shopping

COMPETENT BUYER Residing at Paris all year coming to New York twice yearly. Specialty Trousseaux dresses, antique furniture. M. Dien, 45 W. 34th St., N.Y.

Gowns and Waists

MRS. BUSSE, Evening, street, tailor gowns, imported and original designs. Evening gowns a specialty. Open all summer, reduced prices. 766 Madison Ave., near 66th St.

Miss Manie Guion Thompson 32 E. 58th St., N. Y. Misses' and children's clothes to order. Coats, Hats, Ladies' Shirt Waists, Chiffon Blouses, House Gowns,. Imported, original models.

MME. ELISE from PARIS, Imported Tailor Suits, Street Dresses and Evening Gowns a specialty. Moderate prices. 50 East 29th St., N. Y. Tel. Madison 4094.

ANTHONY TUNA Ladies' Tailor and Furrier. Habits in cross or side saddle styles. Mail orders solicited. 20 East 33d St.

M. COWEN CO. Ladies' Tailor, will be pleased to furnish estimates on any gown or suit illustrated in this publication. 7 West 38th St., New York. Telephone 498 38th.

GEO. ELLIS, Ladies' Tailor for Smart Plain and Fancy Suits from $40 up. Latest and advanced styles. Materials accepted. Designed. Mail orders solicited. 44 West 36th St., N. Y.

MISSES KELLENS 134 W. 48th St., N. Y. Gowns and Coats for all occasions. Material accepted and designed. Mail orders without fittings. Prices moderate. Tel. 3043 Bryant.

JANE (Incorporated), Originator of the Jumper, costumes for all occasions. Every facility for and personal attention given out of town patrons. 17 W. 30th St., N. Y.

A. LUST. Ladies' Tailor. Riding Habits. Special attention given to mail orders. 580 Fifth Ave., cor. 47th St., New York. Telephone 2043 Bryant.

Miss Laffrey—Detroit, Michigan
INDIVIDUAL STYLES
Artistic Designs. Gowns from $75.00 up.
Bell 'Phone West 1305. 432 Fourteenth Ave.

TAILOR GOWNS Remodeled to prevailing styles by J. H. Comstock for the past 17 years. Now located at 286 Fifth Ave., N. Y. Tailor suits from $65. Tel. 158 Mad. Sq.

Jean Michel and Louise Michel
Gowns for all Occasions.
Exclusive Styles—Perfect Fitting.
11 West 35th St., N. Y. Tel. 5185 Murray Hill.

THE MENDING SHOP Dresses Cleaned, Pressed, Lengthened or Shortened. Shop waists and gowns refitted. Remodeling, Mending, Darning, Repairing. 20 W. 31 St., N.Y. Tel. 189 Mad.

MLLE. ELISE. Tailor Made Gowns made to your measure, $35 up. Tub Suits, $15 up. Also Corsets, Lingerie, Negligees, Millinery, etc. 537 5th Ave., N. Y. Two doors from Delmonico's.

HELLESOE STREIT CO Tailored waists to order in madras, linen, flannel and silk. Original designs. 184 Michigan Avenue, Chicago, Ill.

Mrs. Wilson's Mending Shop Gowns remodeled. Cleaning, pressing, darning and repairing. Hand-made Frocks and Lingerie a specialty. Tel. 4363 Mad. Sq., 26 E. 28 St., N. Y. City.

FASHIONS & FADS—Special Fall feature—Ladies afternoon and evening gowns. Dresses for Misses and small women. 8 West 32nd St., N. Y. Tel. 1929 Madison.

HELEN L. DWYER, 1 West 34th St. Gowns for all occasions. Imported or original designs, perfect fitting. Also millinery—artistic styles. Mail orders a specialty; prices moderate.

Madame Blanche, late with Mrs. Mittenberger, Fifth Ave., N. Y. will be with the French Shop, 5522 Euclid Ave., Cleveland, O., for the season 1910-1911.

Hair Goods & Hair Dress'g

A. G. SEARS, Scientific Ladies' Hair Coloring. One Application in all shades for gray, faded, bleached Hair. Consultation free by mail or at 353 5th Ave., N.Y. City. Tel. 7544 Mad. Sq.

Hair Goods & Hair Dress'g

J. ANDRE'S ARTISTIC Hair Goods. Every description made to order. Hair Coloring, Hair Dressing. 140 W. 44th St., N. Y., betw. B'way & 6th Ave.

REMINGTON HAIR GOODS Latest Parisian effects at substantial savings. Quality guaranteed. Coronet Braids, $5 to $25. Remington, Hairdresser, 2309 Broadway, N. Y.

Laces and Embroidery

MRS. RAYMOND BELL Importer of hand-made Irish laces: Carrickmacross, Limerick, Crochet and Point. Attractive neckwear novelties. 18 W. 33d St., opp. Waldorf-Astoria.

The Scuola d'Industrie Italiane 59 W. 39th St., N. Y. Exhibition and sale of Italian Embroideries and Laces. Florentine Art of Lace Mending. 10 a.m.-5.30 p.m. Tel. 4434 Bryant.

Aquidneck Cottage Industries 40 School St., Newport, R. I. Italian cut work, Blouse, Belts, Tea-Cloths, Baby-Dresses, etc. Branch at Mt. Desert St., Bar Harbor, Me.

AUTOMOBILE HOODS of rajah silk, $1.00. Hand embroidered bath robes, $25.00. Hand embroidered petticoat flounces, doilies, jabots and sacks. Miss Siddon, Guilford, Conn.

Lingerie

HAND-MADE LINGERIE Exclusive Bridal Outfits, Gift Linen. Photos, Samples, Estimates gladly furnished. Woodward & Ace., 500 Fifth Avenue, New York.

Massage

MAUD WIHR, Physical Director & Swedish Specialist in face & body massage, scalp treatment. Toilet Preparations, Creme Wihre a Specialty. 137 E. 34 St., N.Y. Tel. 5367 Mad. Women only.

MARINELLO SYSTEM of Face Bleaching. Tan and Freckles removed without irritation. Alice B. Vought, with Marcel, 281 5th Ave., N. Y.

JANOT System. C. Louise Jones. Hygienic Face Massage. Electrical vibro treatment. Face bleaching. Astor Court Bldg., adj. Waldorf, 18 W. 34 St., N. Y. 210 Asbury Ave., Asbury Pk., N. J.

FLORENCE A. WOODLEY Scientific facial specialist. New European Method For relaxed muscles, deep lines, tan and freckles. TOILET PREPARATIONS. 45 W. 34 St., N. Y.

Reduzo Massage Treatment The modern method of reducing obesity. Treatments given at the Dunn Reduzo Institute, 119 West 43rd St., New York.

Millinery

HOYT, MILLINERY
Importer of Fine Millinery.
Correct Style for Tourists.
St. Paul, Minn. 4th and St. Peter Sts.

VISITING MILLINER
Remodelling a Specialty.
Up-to-date trimming.
Prompt Attention. DARE, 9 E. 30th St., N. Y.

MILLINER Artistic, stylish. Go out or take work home. Moderate. Feathers and Boas made, dyed, cleaned, curled. Morris, 534 W. 124th St.

Jeorgette—Millinery PARIS—NEW YORK. Shipments of imported models received weekly. Wedding Veils draped from $10.00 up. 48 W. 37th St., N. Y. Tel. 1301 Murray Hill.

"WEBB," 297 5th Ave., N.Y. Tel. 101 Madison. French Hats with Copies and smart Designs from our own Work Rooms. Prices reasonable. Mail orders solicited.

SMART MILLINERY.
VIRGINIA T. FULLER.
Telephone, 343 Murray Hill.
42 West 39th St., New York.

TURNEY, Milliners and Importers, 9 East 35th St., near 5th Ave., N. Y. Tel. 7199 Mad. Becoming Hats. Toques and Bonnets. Auto Turbans from $10 up.

Miscellaneous

WEDDING VEILS— and Wreaths to order from $10 to $25. Write for sketches and particulars. Mail orders a specialty. Miss Allien, 11 E. 33d St. With Quiller.

(*Continued on page 7.*)

SHOPPERS' AND BUYERS' GUIDE

(Continued from page 6.)

Miscellaneous—*Cont.*

WEDDING CAKE in handsome boxes. Expressed anywhere and guaranteed. Beautifully illustrated booklet shows styles and prices. Write for it. Rebboli Sons Co., Worcester, Mass. Est. 1871.

Wedding Invitations, Announcements. Visiting cards and stamped stationery. Elegant Goods at moderate prices; samples upon request. Lycett Stationers, 317 N. Charles St., Baltimore.

"Successful Gowning," Most practical of all books on dress. By Mrs. Lee, for many years fashion expert for N. Y. Evening Telegram. Price $1.50. Leaflet. Mrs. Eliz. Lee, Flushing, L.I.

Mourning Millinery

HENESEY, MOURNING HATS Correct styles in Bonnets, Toques and Veils. 424 Fifth Ave., corner 38th St., New York. Formerly Lillias Hurd. Telephone 937 38th.

Rooms, Ap'ts, Etc.

THE ADRIENNE, 319-321 W. 57th St., N. Y. Comfortable rooms and good table. Winter arrangements now being made. Apply to Miss Proudfoot.

Shoes

WILLIAM BERNSTEIN Short Vamp Shoes (Reg. U. S. Pat. Off.) Originator; creator. Fit, Quality, Style. Send for Booklet "V." Sold only at 54 W. 31st St., & 1540 B'way, N. Y.

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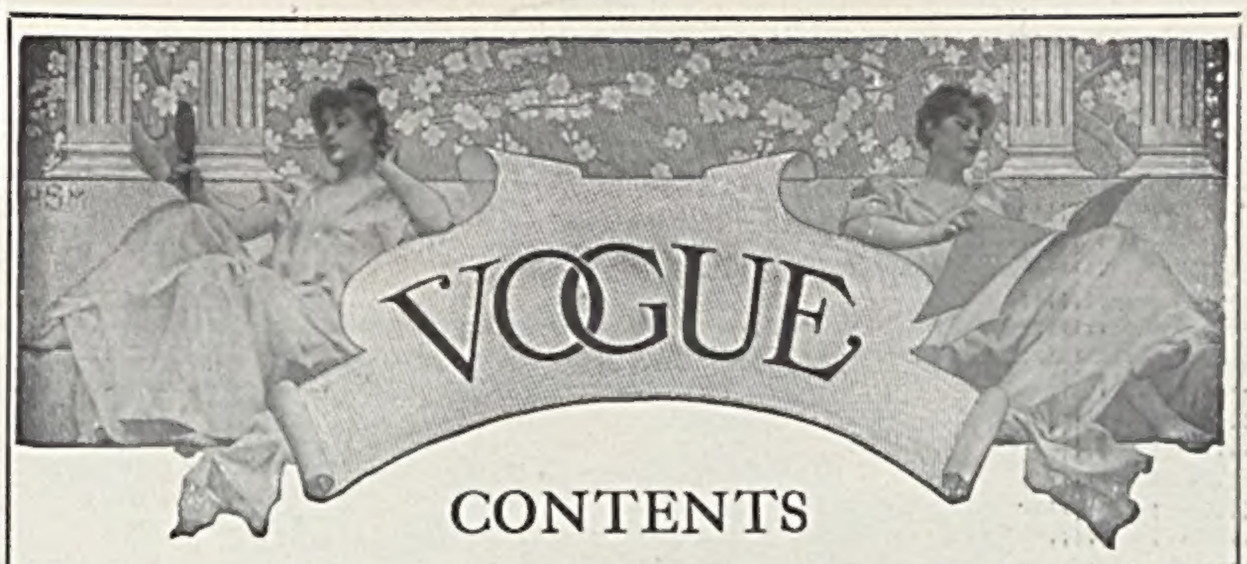
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The Forecast of Fall Fashions Number, dated September 15th. On sale Monday, September 12th.

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MRS. AVA WILLING ASTOR, (Formerly Mrs. John Jacob Astor) WHO IS EXPECTED AT NEWPORT FOR THE HORSE SHOW, IN SEPTEMBER

Photo by Campbell Studio

VOGUE

A REGIME OF YOUNG QUEENS

Wholly Modern in Their Ideals and Training are the Clever and Attractive Young Women Who Now Grace Most of the Thrones of Europe

By WALTER LITTLEFIELD

WITHIN five years, four aged European monarchs have passed away, three of them—the Kings of Belgium, Sweden, and Denmark—contemporaries of Queen Victoria and Napoleon III., while the venerable Francis Joseph of Austria-Hungary, like a ghost of the vanished past, alone remains. Within the same period the new kingdom of Norway has been created, the youthful ruler of Spain has taken unto himself an English wife, the nine year-old union of the young Queen of the Netherlands with Prince Henry of Mecklenburg-Schwerin has at last been blest with a little Princess, and the twenty-one year-old Dom Manuel of Portugal—so unexpectedly and tragically set on the throne by the assassination of his father and brother—is seeking a wife among the marriageable royal maidens of England and Germany.

Of less importance from a purely diplomatic standpoint, has been the second marriage of Ferdinand of Bulgaria with a mature spinster. Yet the alliance speaks well for the future morality and domestic balance of the Court at Sofia, where two little motherless Princes and two little motherless Princesses are being brought up. Politically it serves, in a measure, to strengthen the ties between the principal Balkan State and Russia, for it was the Grand Duchess Vladimir who engineered Ferdinand's marriage with Princess Eleanor of Reuss.

Thus, by an almost synchronous series of perfectly natural events, there is a younger generation of Queens on European thrones than at any former time in the world's history and, in nearly every case, through unusual education and experience, they are likely to play a rôle far different from that of any of their predecessors. If, on the one hand, none is of the type to which the Catherines of Russia or the Isabellas of Spain conformed—if those estimable ladies can be said to have conformed to anything—on the other, none limits her horizon by the nursery, the sewing room, and the perfunctory duties of Court Life. It is really amusing to reflect how little the dictatorial Kaiser William's alliterative maxim, as to the proper scope of woman's activities, —"Kinder, Kirche, Küche" —has found favor with the royal ladies of Europe. Although differing in degree, these youthful Queens are all singularly representative of their non-royal sisters in point of education, achievement, and rational aspiration.

The two who are most prominent in the public eye to-day are Queen Mary of England and Queen Victoria Eugénie of Spain. The reign of the former will have an emphatic and salutary effect on English society, while Queen Victoria is said to so dominate her husband that the land of the hidalgos bids fair to be regenerated.

However punctilious the late King Edward may have been in regard to Court and social usage, we all know that he had many bohemian friends who could not possibly be received at St. James's. Foreign friends there were also on the fringe of that society whom Queen Alexandra consented to receive under protest—"objection over-ruled by the Court," as our friends of the Bar would say. The standards of decorum imparted to her by her late mother-in-law were not cheerfully ruptured, while his easy ways, which had become habitual to him as Prince of Wales, were not any more easily abandoned. Each, however, was wise and broad enough to let the other alone: both made concessions to average British middle-class traditions and opinions.

ENGLAND'S NEW QUEEN.

With George V. and Queen Mary, however, it is different. The former, embittered by an early love affair, had the alternative of morosely following the somewhat rapid footsteps of his Sire—yet without that Sire's fatal charm of aristocratic familiarity—or of settling down to the strict business of being an unostentatious King, husband, and father. He choose the latter, which was in complete accord with the character and tastes of his wife, the first essentially British consort to share the throne in centuries.

It is quite natural that the ignored or ostracised smart set of the late reign should already be gossiping about the bourgeois proclivities of the new sovereigns, exaggerating their lack of social distinction, jeering at their domestic relations and seemingly uninteresting outlook. Falstaf's fate—when Prince Hal came into his own—causes us to forego any surprise, however.

Queen Mary, the daughter of the late Duke



Queen Elizabeth, whose attainments are the pride of her Belgian subjects



The Czarina of Russia, who represents the older type of queen

of Teck, was born in Kensington Palace in the very room where Queen Victoria once played with her toys. She is a much-traveled, well educated woman, but practical rather than imaginative. Bred in the traditions of the Victorian Court, she retains all that is best of those traditions. She is a voracious reader in French, Italian, German, or English; particularly loves the music of Mendelssohn and despises that of Wagner; sings Tosti's songs in a pleasant contralto voice—trained by the composer himself—and goes to the theatre whenever she hears that a play is worth seeing.

At home as well as in society she is an excellent foil for her husband and often tentatively sets up an argument that he may have the pleasure of riddling it. Both at home and abroad she is energetic and has again and again urged her husband to seize every opportunity for public service, whether such service may or may not be followed by popular acclaim. Both King and Queen loathe gambling in any form and horse racing is likely to be "honored in the breach" during their



Queen Helena of Italy, with her children

active nature will find to do.

THE BATTENBERG PRINCESS AT THE SPANISH COURT.

When four years ago Princess Ena of Battenberg, niece of King Edward, consented to marry Alfonso XIII. of Spain, she was fully aware of the fact that she would be obliged to put up with a mediæval mother-in-law, for Maria Christina of Austria, although a most excellent Queen-Mother, is so steeped in the traditions of the Most Catholic of Courts, that her daughter-in-law, even though a convert to Catholicism, was likely to find narrowing influences in Madrid. But Queen Victoria Eugénie has proved herself worthy of both her Anglican and her Catholic god-mothers. If she has all the homely common sense of the late Queen Victoria, she has also the diplomacy of the last Empress of the French. Her course has been favored more than anything else by the enthusiasm of her husband for all things English, among which, of course, his English wife stands first. When their first child, Alfonso, was expected in 1907, everything in the Queen's apartments in the royal



Queen Wilhelmina, Prince Henry and the Princess Juliana



Victoria of Spain



The Queen of the British



Queen Maud of Sweden, with the little Prince Olaf

reign. While the King is much interested in athletics, particularly cricket, Queen Mary cares nothing for competitive sports, although an enthusiastic walker. She is extremely methodical and orderly, carrying her practical patriotism to such an extent that she wears no foreign-made clothes. She has vigorous original ideas on many questions of domestic economy and has often been urged to publish them, particularly those on the servant problem.

When the Queen Mother moves into the country from Buckingham Palace, for the first time since the death of the Prince Consort forty-nine years ago, that Palace will ring with the voices of children. There are six, all under fifteen years of age—five boys, and the Princess Victoria Alexandra. Whatever political or diplomatic victories the fifth of the Georges may achieve, the sterling character of his wife and the completeness of his family life will always figure among the assets he has brought to the throne of the Britons. And these will certainly inspire much of the work that his



Their Majesties of Bulgaria

Palace was renovated. One word describes this renovation—hygienic. An English doctor and English nurses were in constant attendance, and when little Alfonso appeared, he was nursed by his mother as long as her health permitted and the same method was observed when Don Jaime and the Infanta Beatriz arrived in succeeding years. The English influences seem to be thriving, for at present the Queen-Mother does not reside in the royal Palace, while the visits of the Queen's own mother, Princess Henry of Battenberg, are frequent and long.

Queen Victoria Eugénie is in love with her Spanish surroundings and is proud of the historical graudeur of Old Spain. In this respect she is more enthusiastic than her husband, who has never ceased, however, to be her tutor on the subject. They are constantly together, whether visiting places of interest nearby or remote, whether rolling over the shadeless highways of Spain in an automobile, or in making flying shopping visits to Paris or London.

(*Continued on page* 55)



Racing in to Newport: The Elmina in the lead

Astern are the Winsome, Iris, Aurora and Shimna



The Polaris: First in Class M to get to Newport



The Iris near Point Judith: Winner of Auxiliaries Class



The Winsome: Winner of Class K



The start from Glen Cove of the 65-foot Schooner Class



The Intrepid: Winner of the Steam Auxiliaries Class



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The Aloha: The new flagship of the New York Yacht Club

THE ANNUAL CRUISE OF THE NEW YORK YACHT CLUB, FROM NEW YORK TO NEWPORT

AS SEEN BY HIM

Startling Proposal in Regard to Newport—That Summer Social Capital Pronounced a Bore—Injudiciously Exclusive—Lions Scarce—Heavy Investment in Real Estate Forces Owners to Sacrifice Themselves to the Extent of Putting in an Appearance for a Short Time Each Year—The Townsend Memoirs—Social Climbing of the Middle Class

THE waning summer season which is now in its last quarter, has not been notable for anything special—in fact, it has been rather of a bore everywhere. Newport did not revive olden glories, being at best only mildly gay with dinners followed by informal dances. Mrs. Drexel came out with a cotillion and there was of course, general entertaining and a show of patriotism during the visit of the fleet. Tennis excited some interest and the same people as of old crowded the Casino and were photographed as they came out by the snapshot brigade. One of the sensational newspapers, desiring to make people sit up, suggested that Newport be turned into a Coney Island and insisted that many of the great palaces would make quite attractive amusement halls. The Berwind was suggested for a beer garden and the "Breakers" for a species of "Steeplechase." However, in this ribald bit of absurdity, there was a note of truth caught evidently from some writer or from some one who knew Newport. It is a fact that Americans have outgrown the display state and are now longing for the dignity of surroundings which at least have the appearance of a certain exclusiveness. Newport with its big houses and narrow gardens, its garish display, its provincialism and its crowding, has become a veritable nuisance.

REASON FOR THE NEWPORT SEASON.

Because so much money is invested there, however, villa owners are loath to abandon the place and they sacrifice themselves for a few weeks each year and this practically enforced attendance makes the season: but the game is not worth the candle. It is a pity that this beautiful city by the sea should have fallen upon such evil times. The original Newport, not only the one of Colonial and ante-bellum days, but that of even the seventies and early eighties, was most delightful. The climate has not changed, the ocean is as beautiful as ever and the many facilities for enjoying life in the open have not decreased. But life there has become a bore for all that. To open one's villa at Newport—a cottage is a misnomer for any of the houses in the fashionable quarter—entails much expense and trouble and vexation of spirit. I know of many summer residents who have positively rebelled and who go to Europe early and remain away until the crowd leaves.

Newport is exclusive enough in its own way, but it is too much so. A watering place must be cosmopolitan; otherwise life drags on wearily for one—seeing the same people day after day, meeting them at the Casino in the morning, later at the beach; later still at luncheon, at dinner, on cruises, on motor trips, at dances; everywhere. This too restricted association has all the horrors of a long ocean voyage on a transatlantic steamship! you cannot get away from the people. And you have them all winter in town.

In the veritable country, it is quite different. A large estate is a domain and you can shut yourself up in your castle along with congenial spirits. Then again on an estate, there is so much to do, so much to interest one. Even if you are of a "neighborhood" community, you have the village, your tenantry or your dependents, the country club, the hunt and so on. But these exist at Newport only in tinsel imitations. No wonder I found that in absolute despair, the fashionable women have taken to roller skating in torrid weather and to the consumption of ice cream soda at a sweets shop. There is the variation of a trip to the Pier, where you sit under little umbrellas—how I remember those little umbrellas—and sip cooling drinks and gaze at a more cosmopolitan crowd than you can find at Newport itself. If Newport life were more unconventional, there would be something in it. But it is a continual dress parade, with no one to dress up for—just one another.

FOREIGN SEA RESORTS DELIGHTFUL.

An hour of Carlsbad is worth a month of Newport. English people wisely remain about a week at Cowes and the gay Parisian is satisfied with a fortnight at Trouville, or any of the sea resorts, and a like period at a spa. And there you have the general crowd and many amusements which become comparatively innocent, when not indulged in under cover. In France, it may be the Little Horses, but you do not lose much and the surroundings are gay. At Newport, on the contrary, if you are addicted to games of chance, you must either play them in the privacy of your own or some friend's house or else resort to a vulgar gambling establishment, where should you have a propensity to wager, you spend too much and you drink too much and you feel utterly ashamed of yourself the next morning. Kindly do not let this be construed as a defence of gambling even in a little way, but I am writing of the world in general and the manners and customs and morals of all sorts and conditions of men.



Photo by Aime Dupont

MRS. CHARLES LANIER LAWRANCE, NÉE DIX

Miss Margaret Gordon Dix, daughter of the late Rev. Dr. Morgan Dix, was married to Mr. Charles L. Lawrance in St. Mark's Church at Mount Kisco, N. Y., on Wednesday, August 3rd

MANY ABSENTEES.

I have most kindly memories of Newport but without owning up to being an old fogy—and I am not, by any means—I must confess that the same conditions do not prevail to-day as did yesterday. The Breakers is closed and Marble House is closed. Mrs. Robert Goelet gives, now and then, a few dinners, and Mrs. Harry Payne Whitney, of whom much was expected, goes to Europe, and so does Mrs. Cornelius Vanderbilt. Mrs. Leeds comes back for a short period only, there are no Burdens—and these were of the delightful kind—at Newport and the name of Belmont is now only a tradition and the Havemeyers have passed into history. And so has the record of the jolly and the princely entertaining of those few years when the millionaire horde as it was called swooped down on the place and took possession. For a few, it will always be the place to spend the summer, even if the vogue of such resorts is fading. However many of us have tasted of the delights of the English country life and those of the Continent. There are limitations to its pleasures to be sure, but we are improving on the seeming excellence of the existence over there. We delight now in being at the head of a great estate, for among other benefits we have the means of shutting out bores and living to ourselves if we wish to do so; and if we do not wish—thanks to the motor—may seek our happiness and pleasures elsewhere. Our ancestors here were content with rather modest country life, except in the South, where it was quite in the mode of the days of the patriarchs, but now we must emulate and surpass our cousins over the water. It gives us something to do. But if we are to have watering place life—such as still flourishes in America—give us Newport in preference to any other. For at least if we are a bit tired of our neighbors and our neighbors are weary of us, yet we are each of some consequence and we reflect the very latest and most luxurious form of existence. Our little exhibition of state, the playing at being great people is a game that amuses us. If we do not like it we can fold our tents, send forth or dismiss our servants and behold, the caravan is again on the way!

So far, we have had no lion. Princes have been in mourning and consequently have not visited us and our own duchesses have deserted us. The Countess of Granard and Mrs. Ogden Mills are with us, the latter having come over with her daughter. But owing to the illness of Mrs. Livingston and mourning for both the late Mr. Mills and the late King Edward of loving and grateful memory, the Countess will not go out much. Her Grace of Roxburghe, does not seem in a hurry to come over and Her Grace of Marlborough is entertaining her mother in England.

Perhaps it has been more or less of a

(Continued on page 70)

FOUND WANTING

THE trickery of the Japanese trading class has ever been a favorite theme for holier-than-thou comment on the part of Americans who have chosen to judge the Orientals by the highest western trade standards—standards that are not usually lived up to by even the Occidental. The critics have likewise ignored the main cause of the methods to which they take exception, this being that heretofore trading has not been regarded in Japan as an honorable way of earning a living and quite naturally a despised calling did not develop ethically. Now criticism of this type comes with very bad grace from a native of the United States, since for several years investigation of the conduct of national, state and municipal affairs, as well as those of interstate railroads and corporations, has revealed an amount and variety of dishonesty that has not been matched in any other country, wholly civilized and progressive. Every class is represented among the extorters and swindlers, efficient and energetic officials having unearthed fraudulent transactions which indicate a degree of turpitude that shocks and discourages those who thoroughly believe in the ultimate integrity of our country. The great corporation, whose officials have been socially prominent for generations, swindles the national government by the most despicable methods: and, *per contra,* the peddler, without social status, remorselessly cheats by false weights and scant measure the miserably poor who are his customers and to whom the difference of a quarter pound is a vital matter. The big manufacturers and the produce exchange men are found by an investigating official to have connived for years at yards that are an inch or two scant, bushels and barrels that are not what they seem. Detected and threatened with prosecution, the tricksters' sole plea was "custom of the trade," which however, will not avail, as the word has gone forth that trade customs must become honest forthwith.

There is no question but that we stand before the world as a nation of tricksters—a truly humiliating position and one for which the women of the country are largely responsible. This may seem a harsh statement, but it is demonstrably true, as any who look beneath the surface of things must surely admit. Would, for example, the swindling in weights and measures have attained such proportions had not the thousands of housewives, who are the money spenders, neglected their duty of ascertaining that they received what they paid for? Not only the housewives have failed in efficiency in this particular, but the women's clubs, supposedly composed of the more intelligent and progressive members of the sex, have also overlooked this plain duty, while reaching for "culture" and for the thousand and one other *desiderata* claiming their time and attention. What greater service could these groups have rendered to the millions of poor hard-working men and women, heads of families (especially in this era of high cost of living), than to have investigated trade conditions and led in a crusade of reform and enlightenment? As it was, credit belongs exclusively to two men in the metropolis, the Mayor and one of the Commissioners, who have started out not only to secure honest treatment for the consumer, but to free the city of the stigma of encouraging weight and measure swindlers, through lax administration. It is highly discreditable to housewives that they have permitted themselves to be thus defrauded, since their inexcusable negligence reacts most unfairly upon the family breadwinner, besides making it distinctly advantageous for the swindlers to develop and maintain their evil ways—and all because the woman shirked a plain housekeeping duty. How long, pray, would men's enterprises continue solvent if they made a never varying practice of accepting commodities on the uncorroborated word of the seller?

Meanwhile, the land rings with soprano demands for "votes for women"—an amazing blend of the tragic and the ludicrous! Madame Quixote crying out upon the nation for an opportunity to cure the very evils, for which, wittingly or otherwise, she is herself largely responsible. Found wanting, ladies—as home administrators and child-character builders!



Miss Elizabeth Sands, Miss Annie Powel



Miss Angelica Brown



Mrs. Henry Clews and her grandchildren



Miss C. Harding, Mrs. J. Francis Clark



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General view of the grounds at Roslyn

A GARDEN FETE GIVEN AT ROSLYN, THE NEWPORT ESTATE OF MRS. WILLIAM GROSVENOR, FOR THE BENEFIT OF ST. MARY'S ORPHANAGE



Photographs by Campbell Studio

Mrs. William Grosvenor and her daughter Rose



Mrs. J. B. Haggin, Mrs. Charles de L. Oelrichs and Mrs. William Fuller



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The HORSEWOMAN *in the* FIELD

Riding to Hounds—The Making of a Hunter—Etiquette of the Chase—A Word on Costume

PART VII.

"THE MAKING OF A HORSEWOMAN"

By BELLE BEACH

IN the case of the hunter, a number of different types have so consistently proved their worth that an exclusive declaration cannot be fairly made in behalf of any single variety—the English hunter, the Canadian, the thoroughbred and our native development, they range along at a high level that, for our purposes, practicaly defies distinction. Though, of course, individual taste, idiosyncrasies of riding form, may cause many to cast their vote for one, and one only, my experience has been such as to convince me of the many excellences of each.

The hunter is the one kind of mount in which beauty—although undeniably desirable—is not an essential, a requisite. Rather does one demand in hunters, breeding, courage and intelligence—and the greatest of these is intelligence. Further, the good hunter will show a long neck, withers carried back a reasonable distance and forelegs placed well forward of the greatest girth. Sufficient weight is vital—both in bone and flesh—and I know of no valid objection to rugged quarters or a sloping rump; as opposed to the rule, however, I can recall some light-weight thoroughbreds of beautiful conformation, who were admirable hunters. But size, moreover, does not determine a hunter's fitness for use by a man rather than a lady, since by riding to hounds a lady enters a masculine field of sport and may use precisely the same kind of mount. I have always strongly preferred the large hunter, because—well, because he has always given me a better ride. It is preferable, however, for a lady's hunter to be somewhat gentle over the jumps.

The difficulty of standard-choosing continues with us even when we are considering the actual breeds from which the hunters may be derived. In the long run and, as the economists say, "under normal conditions," the best hunters appear to have sprung from among the thoroughbreds, the three-quarter bred, the half-bred and one-quarter bred horses. Yet I must partially offset the force of such a dictum by admitting that I have known of half bred hackneys and even trotting bred horses who were wonderful hunters—but then one will keep these exceptions in their proper focus when it is remembered that the standard bred trotter leads directly back to the thoroughbred. The summary of the whole discussion is that it is the horse and not the breed—an humble origin cannot detract from an intelligent hunter nor can the most bepedigreed forbears condone the evils of a "puller" or a "rusher."

If a lady's hunter be kind, brave and strong, he may be used at least twice a week in the field. One may "lark" him a bit between times and he can safely be "hacked"—provided, of course, the country is an "easy," or only moderately "stiff" one. There are cases, within my own experience, of a lady's hunter being ridden in the field one day and driven to market the next, though, to be sure such instances are rare; and rarer still is the horsewoman who knows when her hunter is really tired. The matured woman who firmly desires to become an able rider to hounds. will, if she persevere, doubtless succeed; but your natural horsewoman is the little tot who has never recognized danger, who vaults to her pony's back, rides her father's huge hunter to the stable, knows every hound by name and loves the early morning call.

FIELD COURTESY NO RESPECTER OF SEXES.

As suggested above, the woman who rides to hounds is entering a man's game and must no longer expect the chivalrous consideration that is, elsewhere, her due. The true sportswoman must realize clearly the risks that she is taking and meet them exactly as does the sportsman, for she is on the same level and must not expect others to sacrifice anything of advantage to themselves. Let me point my meaning with example: The loss of a hat or stirrup on a woman's part does not oblige the nearest man to tarry for an instant. Again, should a woman and a man, following the hounds, approach a fence simultaneously, field courtesy does not in any way require him to pull up or pull aside in order to permit her to negotiate the jump ahead of him. On the other hand, the risks of the field are in no wise greater for a woman than for a man.

As for the matter of technique in the jump, the old saddle proverb is very reliable—"fast at water and ditches and slow at timber." For the rest, nearly every old hunter knows better how to take off and how to land than does his rider or—should his rider be even moderately experienced—better than his rider can tell him. There, as everywhere, practice—the practice of horse and rider together—will make for perfection. Then, too, the woman has an actual advantage in her sex on account of the inexplicable but often proved fact that a hunter will "go" better for a woman than for a man—perhaps because the hands of the fair sex are lighter or because he is allowed his own way. Whatever the reason the fact has been well known and used advantageously for many years. "Let your mount have his head while you keep your own" is a maxim that will carry a woman safely and creditably over many a field.

One sees mingled foolishness and courage on every field—one of the rarest forms of the latter being that of looking carefully after one's own horse, in contradistinction to advising others upon methods of following. The Master of the Huntsmen should be followed—and all that that implies. It is thoroughly bad form to rush past that official at the very first cry of "gone away." I may essentialize all my remarks upon the hunt proper, by an anecdote of my girlhood. It was at my first meet that an experienced and efficient rider turned to me and said with a heartening smile, "Little girl, just throw your heart over the fence and then follow it." I have never forgotten this kindly admonition against all fear and heartily repeat it for the benefit of all beginners.

A WORD UPON JUMPING IN THE RING.

Riding a hunter or jumper in the show ring is, somehow, a performance very different from riding to hounds in the field. In the field the good hunter knows his work and does it, but in the ring the corners are generally so short and the track so inclined inward that the rider is facing another problem. I find it well to steady the horse around the ring and just as one swings in the wings to gently give him his head. It is a delicate piece of work (combining the use of the keenest intelligence of the horse and rider) but vital in that it enables the horse to judge his own distance and yet permits the rider to retain complete control of the situation. The clever horse quickly learns the ring phase of jumping and becomes as capable there as in the field.



Photo by Haas

"Heather Bloom"—champion high jumper of the world

THE COSTUME OF A HUNTING HORSEWOMAN.

The correct appointments for a woman hunting are black or mixed cloth for the habit with initials of the hunt in block or monogram letter; the collar should be of the hunt color, and hat guard same color as collar worn. The gloves should be tan or white buckskin; the hat a derby or top hat, the top hat preferred, however, when doing team work, and the boots of calf skin. The sandwich box should be buckled on side of saddle and rain gloves (woolen gloves) strapped under flap of saddle. The whip carried is the hunting crop with lash.

NOTE:—In the next issue of "Vogue" will be published the eighth and last paper of this interesting series on "The Making of a Horsewoman."



Mrs. C. Cecil Fitler, of Philadelphia, with Florham King, a new comer among the prize winners

AT THE LONG BRANCH HORSE SHOW—THE LARGEST AND MOST SUCCESSFUL



Photographs by Pictorial News Co.

Mrs. H. G. Hemming



Mr. Paul A. Sorg's Vanity Fair, winner in Harness Ponies Class

OF THE SUMMER SHOWS HELD ON THE JERSEY COAST THIS YEAR



Miss Constance Warren, Mr. John Jacob Astor, Mr. Vincent Astor and Mr. Henry Coleman Drayton



Mrs. Austin Gray, Mr. Robert Goelet, Mrs. Robert Goelet and Mr. Clarence Dolan



Photographs by Paul Thompson

Mrs. Norman E. Whitehouse, Mrs. Harry Payne Whitney, Mrs. Arthur Scott Burden, Miss Mabelle Gerry, Mrs. Barger Wallach, Mrs. Payne Whitney and Mrs. Reginald Brooks

SOCIETY AT NARRAGANSETT FOR THE POLO GAMES



Two stunning wraps of satin and satin cloth seen at the recent charity fête at the Theatre Marigny



Charming toilette of silk net and satin. A black satin gown with deep sailor collar of moiré

NEW FRENCH MODES OF THE WANING SUMMER

Paris Hats Match November Like Weather—Smart Fete for Charity Reveals New Girdles and the Latest Millinery—New Model Cloaks in Satin and Cloth—Private Fête Brings Out Marvellously Beautiful Costumes—A Pretty Queen and Her Lovely Clothes

IN this strange summer when, while the fields, trees and flowers show their summer dress, the weather is like November, the hats of crin and straw, as though ashamed, seek to hide under plaitings of tulle and rich lace, with facings and loops of velvet. Indeed the latest hats worn, boldly discarding even this faint concession to the season, are all of velvet, felt, and beaver, and furs, and trimmed with sable tails drooping like feathers and thread-like lines of fur set along the edges of stiffly wired lace loops. How wondrous the beauty of the velvet flowers that trim new hats! How amazing the silk bows, and the length of the curling feathers, easily measuring over a yard and a half, and the hight and thickness of the hedges—the forests—of ospreys, aigrettes and Paradise feathers!

SMART CHARITY FÊTE

Tempted by the friendliness of their "ain fireside" while shivering at the thought of the mountains and the seaside under cloudy skies with biting winds, many smart Parisians remain in town, and what with marriages, dinners, luncheons and garden parties—the last after several "postponements on account of the weather"—time goes merrily on.

No event of the season promised more charm of framing and execution than the fête given in the cause of charity by *l'Aiguille Française Vestiaire National*, a Society founded and launched last winter, at the time of the floods, by Madame la baronne Maurice Fauqueux, who remains its president with Madame la duchesse d'Uzès as *President d'honneur*. As quickly founded as the need arose, this Society immediately issued an earnest call to all the women of France, rich and poor, to aid in making or providing garments for the sufferers of the overflowing Seine. So generous and so prompt was the response to this call that the rooms of the Society were soon piled from floor to ceiling with new materials and old and new garments, and all day long the white fingers of many of the noblest women of France plied their needles side by side with the humblest and the poorest women, who cheerfully gave their precious time. The immense success of this call to charitable and tender hearts has led to the resolve to continue the Society and its work.

A BRILLIANT GATHERING

This fête, their first entertainment, was originally planned to be given in the beautiful "Theâtre de Verdure" at Pré-Catelan, but long and frequent rains, after two postponements, decided the committee to give it under the shelter of the Theâtre Marigny. Men and women of the brilliant, the grand French world, thronged to fill this pretty theatre on the Champs Elysée. What a smart company it was and how well gowned! Such stunning hats, such adorable wraps! And what delightful toilettes they covered, to be seen later as the women strolled in the foyer or settled themselves in chairs and *loges* to listen to the delightful, artistically composed programme given by actors, dancers and singers from the *Opéra* and the *Comédie Française*. A beautiful woman near me wore a wide hat of fine, satiny white felt set at such an angle that it completely concealed her face at one side, and touched her shoulder. Against the background of its black velvet lining her exquisitely delicate, rose-tinted face stood out like a cameo. Wide black velvet ribbon banded the tall narrow crown crossing at one side in two short ends, half-covered with three enormous roses of pale, coral-pink velvet.

THE REVIVAL OF THE HIGH GIRDLE

Among other dress accessories seen that afternoon were several of the new high girdles. Differing from those of a few years ago, they swathe the waist loosely; the lower edge drops a little below the waist-line, and sometimes a frill of the material, or of lace, edges it, like a tiny basque. A girdle draped after this fashion of pale blue silk, its lower edge frilled with lace, was charmingly effective with a gown of white Liberty satin woven with black velvet stripes. The big hat that topped the gown, covered smoothly with black velvet, was trimmed with a half-wreath of white velvet roses and their leaves. These white velvet flowers rose high in the air at one side and trailed delicate tendrils to barely meet opposite. White Venetian lace faced it ,and a big bow of pale blue ribbon was set close against her hair under the brim at one side.

NEW HAT AND WRAP

A tall, graceful blond woman wore a small, chic hat shaped of soft folds of black velvet; it pointed low over her forehead and turned sharply up, close against the crown at the back. The wide, turned-up back, curving from the pointed front, was faced with white Irish lace, and its only trimming was two hatpins of white lace roses. The wrap that covered her white gown as she walked down the aisle, was of the new, satin-faced cloth in a deep, rich

shade of violet. It seemed shaped of straight breadths of the material; one, folded over her shoulder, fell in deep burnous folds in the middle of the back; under this, two straight lengths joined at the throat. Sleeves were shaped from loops and the long ends, gathered into a narrow space, turned up and fastened at the back under two handsome passementerie ornaments. The lining that showed under this reversed portion was of Liberty satin, slightly paler in tone.

TWO CHARMING CLOAKS

A long wrap of black satin formed a costume in itself, for only the tiny pointed train of the dress showed below it at the back. Scant, close-hung, it was lined with white satin and trimmed with magnificent white Venetian lace, that formed deep points front, back, and on the shoulders. Similar points trimmed the small sleeves, stretching to the elbows back and front. The same lace, stretched smoothly, covered her big hat bound with black velvet and trimmed with a fountain of white willow feathers. (See illustration on page 18.)

Thick, soft satin cloth, the new material, with its shining surface, in a deep, old-rose color, shaped in charming fashion a new cloak. A straight breadth, looping a hood in the middle of the back, was caught by a braided ornament on each shoulder and again on each side below the hips; all the edges, and deep cuffs on the small sleeves were elaborately trimmed with self-color soutache braid and silk embroidery. (See illustration on page 18.)

BLACK VELVET POPPIES ON FELT HAT

A gown of pale pink crêpe was beautifully simple but effective; the high corsage and long sleeves seemed all in one with their graceful drapings. Knotted at one side in a huge bow, a wide girdle of black mousseline de soie dropped long, tasselled ends to the hem of the skirt, lightly gathered and finished with a few tucks. Shading her youthful beauty, her wide hat of fine white felt was trimmed with large, black velvet poppies.

EVENING FÊTE AT AN OLD CHÂTEAU

During a week of quite perfect weather recently an old château and its park, an hour's drive from Paris, was a scene of one of the delightful fêtes the French châtelaine knows so well how to arrange. Electric lights made seemingly endless vistas among the tree-trunks of the park; colored lanterns, and fountains playing water of changing colors, made fairyland. In the midst of all, against the background of the grand old buildings, ablaze with lights, flitted figures of charming women in beautiful toilettes. The hostess was exquisitely gowned in gold-colored silk net, hung over shrimp pink satin. The net skirt, gathered full to a round waist, dragged heavily under its deep hem of gold and silver embroidery mingled with coarse silk threads, pale green and pink. Changeable pink and gold silk wrinkled her slender waist in a girdle that mounted to the arms; above this the flesh tints showed rosy through gold gauze. A long scarf of the same lovely material, the ends embroidered to match the dress, and weighted with gold fringe, was lightly caught on each shoulder by a large silk rose. Her enormously wide hat of black silk beaver had "brides" of wide black velvet ribbon; its trimming was masses of pink velvet roses.

THE NEW LONG-TAILED BASQUE

A chic little brunette wore over a trailing gown of white Chantilly lace, exquisitely wrought with a heavy border above which the flowers sent high their slender tendrils, a long-tailed basque, low cut and sleeveless, of pale pink watered silk. Black velvet narrowly belted the front of the silk corsage, starting from the side seams under diamond buckles to clasp finally with a larger buckle in front. These long, slender-tailed basques are new, and likely to be continued in varied materials in winter toilettes.

CHIC GOWNING OF QUEEN ELIZABETH

Blond, slender, her eyes serenely blue, and with an exquisite smile—prettier than any queen who has lately visited Paris, and better gowned—Queen Elizabeth of Belgium excited pleased comment wherever she appeared during her visit in Paris. She was lovely one night at the opera in a full, but close-clinging robe of white satin and a silver gauze scarf. A great bunch of shaded purple orchids was thrust in the wide girdle of her corsage, and her famous pearls, a wedding gift from the old King Leopold, shone softly about her throat.

The day of her official arrival at the Gare she wore a long gown of white silk crêpon with guimpe and sleeves of Brussels lace; it was beautifully embroidered in tones of shaded gray, and, hung lightly over it, a long manteau of gray silk net was embroidered to match. Her hat, gray also, was trimmed with one of the new white ostrich feathers, each of its fluffy fronds edged with black. Besides her row of famous pearls on her neck she wore in the lace of her corsage a brooch of one great pearl circled with diamonds. Over her gloves on one arm she wore two chain bracelets; on the other a simple band of plain gold. (See illustration on this page.)

Queen Elizabeth wore nearly the same toilette the day she had déjeuner at Versailles—a day when the sun, ever coy this strange summer, deigned to shine bright for this charming woman.

COSTUMES OF THE QUEEN'S LADIES

Two women of her party wore the pretty costumes of the double illustration on page 18. The left figure is of pale gray satin and silk net. Brussels lace trims the net corsage, and satin hems the skirt below two deep tucks that give a touch of novelty to this long popular fashion.

Novel also is the satin tunic that, at the back, shapes a wide plait falling from the shoulders, and in front double point suggesting an old-time girdle. The hat of heavy Bruges lace, faced with black velvet and lace, is trimmed with gray plumes shading darker at the tips. The second costume of black satin shows a new adjustment of the deep sailor collar of black moiré; the long sash ends that fall loosely from under the edge of it give the effect of a Watteau plait; one pointed end is draped in a large loop; the other is left to fall straight. Black velvet, narrowly edging the collar, frames a tiny lace guimpe and edges the elbow sleeves. These are particularly pretty with their diamond shaped openings revealing lace undersleeves with wide lace frills. The new Marie Antoinette hat, its brim of black velvet, its crown of soft black silk pushed into graceful folds, rears itself high in the back, allowing an unaccustomed view of the curled chignon—in front it dips low—quite hiding the face.

NEW TRAVELING HAT AND SUIT

Journeying to Trouville for a race day I looked with envy at the ease and comfort with which a smart young woman in my compartment disposed her charming head while she napped in her corner. Comfortable, permitting her head to rest against the cushions safe from devastating pins, this dish-shaped thing was also pretty—even coquettish. Made of silk braid, resembling straw, her head sank into it deep—it covered all her hair, leaving only her "Girofaldès" lock to fall below the edge, on to her forehead. A wide, soft sash of dull-toned Persian silk wound it to tie on top like a "marmotte" of a French peasant woman. Her smart costume was made of a new material, a coarse-corded, but extremely soft, fine woolen material in a deep rich blue. It was strikingly effective with double sailor collars; the lower one of black velvet, the upper and smaller one of the blue cloth, covered with fine black soutache braid. The square collars lengthened into pointed revers to the bust; from the closing the straight fronts sloped in smart cut-away fashion to the side. The back was charmingly arranged with a few plaits held by a half belt at the natural waist-line. The pretty motif of the plaited back was repeated at the side of the skirt.

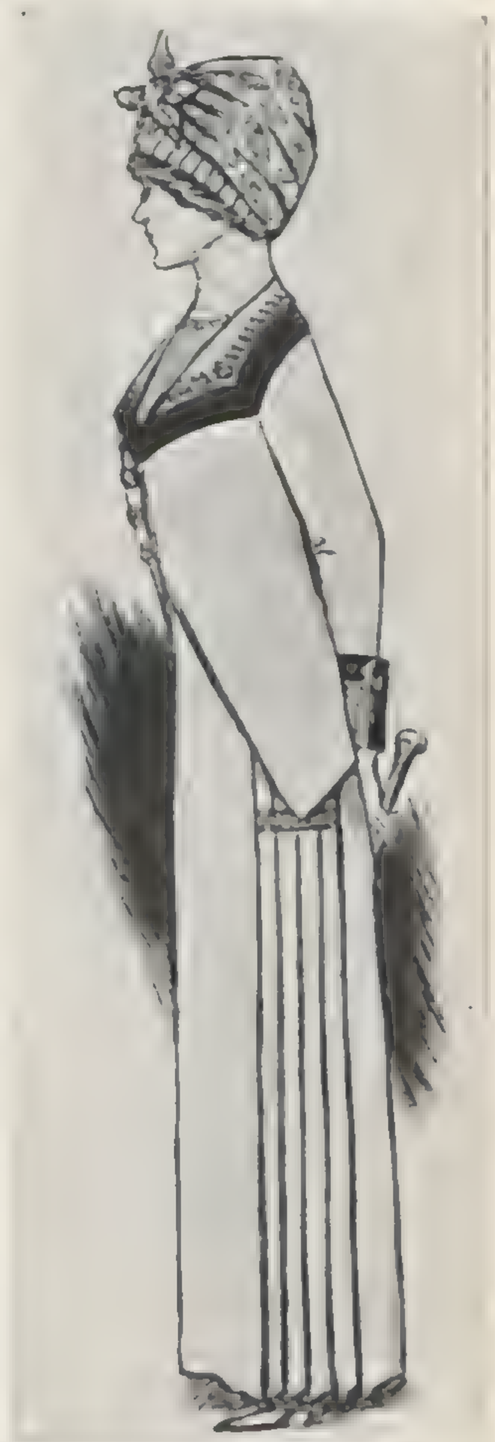
MADAME F.



Queen Elizabeth's exquisite toilette of white silk crêpon embroidered in gray



Gown of changeable voile over blue silk; the skirt is banded with blue velvet ribbon and the scalloped edge is bound with blue silk. Lovely Paquin model developed in blue taffeta with double fichus of white mousseline de soie



Smart costume of corded material and a new traveling hat



STUNNING AFTERNOON GOWNS DEVELOPED IN SILK

For "Fashion Descriptions" see page 64



DRAPED EFFECTS ARE VERY SMART FOR EVENING GOWNING

For "Fashion Descriptions" see page 64



Simple model in pink ramie trimmed with large black buttons

WHAT SHE WEARS AT NEWPORT

The Note of Purple, How Introduced—Lace Collars with Black Silk Bathing-Suits—Tennis Enthusiasts Adopt Smart All-Cover Coats of Polo Cloth—Some Examples of Individuality in Dress

AMONG the fashionable effects that have passed the tentative stage, one finds several which stand out conspicuously. First in importance is the smart bathing-suit; for this sea costume as sold in the shops, and as actually worn at the exclusive beaches by leading women, are two very different matters. The fashion onlooker at Bailey's Beach, Newport, is at once impressed by the fact that most of the women are wearing black silk stockings and white lace collars with their black bathing-suits, and that their figures are perfectly sustained by the hidden aid of corsets. The latter is no novelty, to be sure, but it is important, in the present rage for slenderness. The woman who wears silk stockings into the sea is merely independent of her purse-strings, but the Irish lace innovation has resulted from the collarless-neck craze, and has been quite generally adopted. Some of the collars extend almost to the shoulders and lie flat, while in other instances high pointed bands of lace are added to the Hamlet-like attire. The correct width for bathing-skirts is to have them cling closely to the knees.

Mrs. Henry Clews is wearing a bathing-suit that might serve as a model of proper style, this season, and her short walk from her beautiful home, "The Rocks," to the beach, gives opportunity for a perspective view "en silhouette" as she approaches the water in a suit of Jersey-silk princess, paneled back and front, and clinging closely around the knees. She wears no lace collar at her neck, but her black cap is turned back with white silk in Priscilla fashion around the face to relieve the all-black effect.

The black bathing-suit is certainly given the preference at Bailey's Beach, although Mrs. J. Gordon Douglass in all-green, and Miss Angelica Brown in red-and-white striped galatea, with stockings and a head kerchief of coral-red, are notably picturesque color exceptions to this general rule. Miss Brown is one of the conspicuously pretty young women of this present Newport season, and is equally fascinating, whether sitting on the water-steps, surrounded by a bevy of gay girls and men, in a simple white linen with a shirred hat of shrimp pink organdie, or ready for a swim in her vivid coral bathing-suit. No less picturesque is she, at the Casino, after morning tennis, when she dons a long cape of old-blue cachemire de soie with a military collar of Persian embroidery, and a lingerie hat embroidered in blue polka-dots.

SMART COATS OF POLO CLOTH

The custom of adding a wrap when fresh from exercising, suggests a second departure which this season has approved. Most of the women who have the Casino habit of morning tennis are provided with smart all-cover coats of polo cloth, (such as were recently illustrated in Vogue) made exactly on the lines of the men's polo coats. On the hottest days of this summer, one wondered how they could bear the weight and warmth of those coats after tennis, but there is an excellent reason for the fashion, as the women are driven rapidly in their motors down Bellevue Avenue to Bailey's Beach, and by the time they have arrived there their clothing has become perfectly dry; so they can prepare for a dip in the ocean without any danger of a cold.

Miss Constance Warren is wearing one of these stunning coats, and as she is in mourning, her white coat has a black band around the upper left sleeve, making a sharp and not unpleasing contrast. Her straight-brimmed sailor hat displays a narrow black band, and is strictly in keeping with the customary tailored style which Miss Warren has adopted so successfully. A fashion in vogue with the tennis contingent is that of wearing their glove-wrists flopping; which is far less harmonious with a tailor-made. These coats are not always of white, but sometimes of gray, faced with blue on the collar and cuffs, and also of tan-color, like those of the men; but white is given the preference.

THE PURPLE TOUCH

Still another of this season's fads is the touch of purple which appears in so many toilettes. It may not be obtrusive—a mere soupçon, perhaps, expressed in a ribbon or flower—but it is there. Mrs. Reginald Vanderbilt afforded an excellent illustration of this in the exquisite afternoon gown which she wore to a recent lawn party. Made of sheer white material, it had some rare embroidery à l'Anglaise set in a panel down the front, and widening out to form the dado band at the lower edge. The gown was semi-princess and plainly of the "hobble" type, with the belt abnormally high at the back and the neck *sans* collar. Touches of rich color were added by her hat—a large flat straw one of purple, or rather Aubergine, the egg-plant tint—resting on her shoulders and turned up sharply at one side of the front with a panache of purple plumes; and also by her plain purple parasol. In fact, the purple note gives a distinct *cachet* to this season's gowns and millinery, and therefore purple asters are a close second to gardenias as the fashionable flower. Mrs. Henry Lehr has adopted it, and wears the imperial color in combination with a white lace princess gown with the utmost distinction. A large rosette of purple messaline ribbon is placed at the high waist-line in the back, and a white cloche deeply bound with purple velvet has the crown literally swamped in purple velvet violets with green leaves, one single American Beauty rose mingling with this foliage at the left front.

WHY CHARLOTTES ARE NOT MUCH WORN

One sees more broad-brimmed or drooping-shaped hats than any other, but scarcely any of the stylish "Charlottes," with crowns on stilts, as it were; for the reason that the other model seems better adapted to al-fresco occasions. Large rose-wreathed white hats are in conspicuous prominence for afternoon wearing. At the *fête champêtre* mentioned, Mrs. Charles de L. Oelrichs wore a charming one of buff Italian straw decorated high in front with roses in several shades of pink, with a hand-embroidered lingerie gown confined at the knees by a wide sash-band of blue, over which the tunic fell softly. Miss Wetmore, of Rhode Island, appeared in a hat wreathed with transparent pink roses that were made of chiffon or Swiss; and Mrs. J. F. Aloysius Clarke (née Bigelow) had one that turned up sharply at the back with a garland of large pink roses, most becoming to her rose-leaf complexion. This was worn in combination with an eyelet-embroidered white costume, quite narrow around the foot. Mrs. Hermann Oelrichs is wearing a chic hat of dark-blue, enwreathed with pink roses of several shades, to accompany a dainty gown of black-and-white marquisette; she also wore some exquisitely set turquoises.

Mrs. James B. Haggin has started a new fashion, in having a frill of black lace set inside of a large hat faced with rose-color, the lace falling softly over the hair; this with a gray costume relieved with rose-color, and a rose-colored parasol, is most distinguished; a rose-enameled pendant harmonizes daintily with the corsage drapery.

NARROW SKIRTS ARE WORN

Despite the persistent efforts that have been made to decry the so-called "hobble" skirts there can be no question about their being very much worn at Newport this summer, and that not in any modified form; in fact they are so extremely narrow that they represent the walking limit. One sees this model developed in myriad ways, especially in French hand-worked batiste or handkerchief linen; and not the least attractive are those that have four scant ruffles set as high as the knee.

Miss Mildred Sherman has been wearing a pretty costume, scrupulously plain, made of dull slate-colored cachemire de soie, unrelieved by any trimming except the shirring that confines the skirt at the knee. Her large black crin hat adds bewitching broken lights over her blonde hair.

Interest at Newport, aside from the scheduled events, is now focussed largely upon the coming September weddings of Miss Irene Sherman and Mr. Lawrence L. Gillespie, and Miss Edith Deacon and Mr. George Lee Peabody. Rumors of the delicate, dainty articles being prepared for both brides fairly make the imagination dance. I saw the bride-elect, Miss Irene Sherman, at the Casino several mornings ago, wearing a smart, long, elaborately braided over-garment of wistaria marquisette, over white linen, her large white hat being trimmed at the back with several black quills having white ostrich feathering, and hung with an appliqué white lace veil.



The costume at the left is of black and white cheviot, with collar of black satin; the middle figure shows a gown of mustard-colored tussore trimmed with gaily colored toile de Jouy. Of blue and gray shantung with lapels and buttons of blue silk is the toilette at the right

CASINO FROCKS

Of course, the young women who go in for tennis wear the simplest of tub frocks —mostly white linen—but many of their friends and guests who watch the games appear in charming Casino costumes. One of pale shrimp-pink ramie was in excellent style, and very close-fitting, with panels set on, back and front; a bit of black satin was introduced in the ceinture, and two large black buttons were set on the front. The long sleeves intimated a revival of the Bishop style, and her upturned rough white straw hat was garlanded with pink and purple poppies, the parasol being of purple.

Miss May Van Alen, recently returned from Paris to spend the summer at "Wakehurst," has been wearing a smart white costume of soutachée sicilienne, with a beautiful white hat and veil; I have also seen a white gown of the same material braided with black on all its edges, this sharp contrast being very much à la mode. The narrow panel front widened out to form the dado band into which the skirt portion was gathered, and the kimono bodice had two separate guimpes; the inside one of Milan lace matching the *mitaine* undersleeves, the outer one finished with a frill of black chiffon and a black satin cravate bow. Her white parasol was covered with black net that had big polka-dots and her large white coarse-braid hat was bound with black velvet, and caught on the left side with velvet wings and a white pearl buckle.

DRESS INDIVIDUALITY

Mrs. Leonard Thomas—formerly Miss Blanche Oelrichs—who is now having her portrait done by Prince Troubetskoy, is one of the loveliest of Newport's younger matrons, and she never looks more attractive than in a transparent black dinner gown, to which she is extremely partial. Thin black is always so much more becoming than the heavier silks or satins, and this bewitching combination of black net and chiffon throws her adorable slenderness into perfect Greek lines. Some relief of trimming is vaguely suggested on the hips and shoulders. Occasionally, she varies the all-black by wearing a single orchid on the corsage, or a gold or silver fillet, held at the back by a jeweled barette.

Individuality in dress is rather a rare attribute, and those possessing it are something more than mere modiste's *mannequins*. Mrs. Edward D. Morgan gave evidence of possessing this gift when she wore a pretty white costume with a mandarin-sleeved coat, elaborately trimmed with cut-work, and a pliable dark-green straw toque with one pink rose above the face. Mrs. Payne Whitney, too, is original in a buff Casino costume of figured batiste, having a martingale band and waist-trimming of eyelet embroidery on the self-material, worn with a cloche hat decorated with a wreath of variegated brown and yellow pansies. Mrs. Arthur Curtiss James is notably individual in dress, and wears frequently a beautiful costume of Paisley chiffon, faced halfway up the skirt with black satin, worn with a fez-shaped hat of écru coarse straw, trimmed in black, and draped with an écru lace veil.

Miss Mabel Gerry, whose costumes are always smart and individual, has been wearing since her return from Europe an especial novelty with her pretty lingerie gowns in the way of a cravat of white malines, caught in the centre with a looped bow-knot of pearls and sapphires.

Mrs. Roelker has also an individual style, especially in hats. With an écru chiffon gown combined with rose-figured pink foulard she has worn a large dark-blue hat, charmingly draped in white lace and pink roses, being a stunning expression of her taste. Miss Jean Wallach, the prime mover in the preparation of the programme of the forthcoming *tableaux vivants*, is also distinctive in style. She is seen oftenest wearing a simple white linen morning costume, with a blue Persian-print hat, bound around the crown with folds of Alice-blue silk and a conventional bow on the side.

This does not exhaust the list, although, in spite of the fact that there are many women in Newport who dress exquisitely, those who show the individual note are always a small minority, even in centuries-old fashioned centres.

CAMPING OUTFITS

With the ingeniously contrived apparatus now at the command of the camper, it is not only possible for him to fold up his tent, but also to fold up everything in it, pack it into very small space and move his whole outfit with the least amount of trouble. So complete are the arrangements for comfort while living out of doors, that it is really more like keeping house under somewhat different circumstances, instead as of old getting along any old way, with all kinds of inconveniences to face.

The question of tents, naturally the first consideration for those who plan life in the open, is an easy one to settle. They may be had in all sizes, from the shelter tent just large enough for two people to sleep under, and known in the army as the "dog" tent, to the wall tent 12x15 feet in size, with a fly for extra protection against sun and rain.

The ordinary canvas cot that can be folded up and put out of the way in the daytime is always practical and comfortable, but there is another style, about half as high and rather more complicated in structure, that is much used. The construction gives more elasticity, and the effect is almost that of a hammock; like everything else in a well regulated camping outfit, it is collapsible and unobtrusive when not in use.

Sleeping bags that have been found serviceable in other than Arctic expeditions are an innovation that add much to the comfort of a camping trip. They do away entirely with the necessity of taking bedclothes, which are always cumbersome and generally more or less in evidence in the daytime. The bags occupy small space in packing, and when they are used the problem of bed-making ceases to exist.

Folding camp stools and chairs as well as light wooden tables that have collapsible legs are made in any number of different styles, all of them durable and attractive in appearance. In the way of culinary apparatus there is no end to the ingenious contrivances that tempt one to take to the woods. For the enthusiast who will put up with nothing short of a fire of newly gathered sticks blazing under coffee pot or kettle there is a sheet-iron box that, when unpacked, produces everything necessary for preparing and serving a meal. The box itself is a cooking utensil, for boiling water or meats and vegetables, and has a tight-fitting cover of tin. Inside is the folding stand, about six inches high, on which the box is placed and underneath which the fire is built. Packed in the box together with the stand are all of the other articles, so ingeniously fitted in that not even the fraction of an inch of space is wasted.

There are tin plates, cups with rounded bottoms so that they fit into each other, knives and forks with wooden handles, the inevitable coffee-pot, tin spoons, a smaller pan for roasting, a carving knife in a canvas cover, pepper and salt shakers, a big perforated spoon for lifting boiled eggs out of the water, and even a cloth for drying the dishes. This outfit comes in three different sizes, for parties of two, four or six people, and while thoroughly complete in detail, is crude enough in its materials to satisfy even the most ardent woodsman in the belief that he is roughing it in the real way. More elaborate sets are made of aluminum, which has the advantage of lightness in weight and is rather more attractive looking than iron and tin. A most complete set is packed into a nest of pails, four of them, graduated in size so that they fit together. As every camper knows, it is almost impossible to have too many pails about a camp, and the idea of packing four in little more space than one would occupy is a clever one. Inside the smallest pail there is room for the coffee-pot and other cooking utensils as well as the table furnishings, and even when the whole thing is packed up the weight is scarcely noticeable. These sets are also made in different sizes, for parties of from two to eight persons.

For the amateur woodsman who is not keen about picking up chips and cutting wood, and who does not care whether his food is cooked over blazing pine knots or over prosaic gas, there are alcohol stoves of various sizes and kinds that have reservoirs from which the vapor is generated. These are satisfactory and rather quicker in results, and do not smoke the cooking utensils as the wood fire is certain to do.

A small heating stove that may mean unlimited comfort on the rainy day that always comes, even to the most carefully planned camping party, is a luxury well worth considering. A very practical one is made of sheet iron, no larger in size than the box that holds the cooking outfit, and has a diminutive stove-pipe not more than three inches in diameter; it can be taken to pieces and tucked away, pipe and all, in a very few inches of space.



Smart gown of white sicilienne braided in black soutache

SMART FASHIONS *for* LIMITED INCOMES

Flannel to the Fore for Women's Sport Clothes — Tennis Frock in Lavender and White — Blazer Coats for Women — As a Mid-Season Simply Made Trotter Suit of Flannel Is Smart and Useful

FLANNEL has been brought into more and more prominence for several seasons past, until now it is established as the smart fabric for sporting clothes for women as well as those for men. Heretofore American women, except those who have gone in extensively for sports, have neglected to provide proper garments for athletic diversions. Walking, the least technical exercise, is provided with the proper outfit by English women, but the American has merely arrayed herself in any short skirt that answers the purpose of free movement. But now that suitable sporting clothes are considered indispensable for even a moderate wardrobe, women are giving great attention to suits of this class.

Flannel costumes are a requisite for both summer and autumn resorts. At the seashore cool days call for flannel, as fogs and rain make linen an uncomfortable fabric for wear and unsightly in appearance, and one's regulation tailor-made suit of serge or cloth lacks the appropriateness of flannel. In costume weights the white Viyella flannels with dark stripes in either blue or black are very distinguished, the weight of the material being ample to insure good fit to the garment.

For walking the suit shown in the first sketch is smart and trig. A good choice for it is a gray flannel with a darker stripe. The skirt is narrow and close fitting, but amply wide for a long stride. Down the front there is a single box plait stitched tight. The back repeats this treatment, but without the stitching. The coat, which may be lined or not, according to the season, with its inverted plaits at the seams and its patent leather belt, is very smart.

MOTOR SUIT—POLO COAT

The second drawing gives a coat and skirt in russet flannel trimmed with leather of the same shade in buttons, belt, cuffs and collar and at the bottom of the skirt. The suit is an excellent one for either motoring or shooting, walking or hunting.

A white flannel comes in a variety of weights adapted for summer coats, and nothing is smarter than a semi-fitting coat of three-quarter length with wide pockets, to be used as a sporting wrap. Women have adopted them with alacrity for motoring, tennis, boating and all general uses for which such a coat is useful. The suiting quality in this white flannel is heavy and substantial, and its wear is unequaled. It washes splendidly, and if handled correctly it does not shrink. The third illustration gives a coat on this order.

TAILORED TUB DRESSES IN FLANNEL

These frocks for exercising are making a strong appeal to the woman who appreciates the suitability of costume. There are endless varieties of colorings, and the lavenders, pale blues, pinks, etc., give one as dainty a costume as muslin, and yet during the first cool autumn days the flannels are far more acceptable. In the fourth illustration is a tennis frock of a lavender and white mixture. The front, except where it is broken by the plait, has a long panel effect, which in both bodice and skirt has a tucked tab at one side held in place by buttons of flannel and corded loops of the material. The skirt in the back is tight fitting with an inverted box plait, two tucks being laid in above the hem. These tucks terminate where they meet the front panel. The cuffs and collars are of white butcher's linen, eyeletted and dotted in lavender, and the tie is black satin. This is worn with a black straw hat with a crown band of black velvet laid in flat loops on the side. In sketch five there is a checked flannel in light blue and white with its skirt in three flounces and its blouse trimming in white embroidery. There is a white leather belt.

Extremely smart is the plaid frock seen in the sixth drawing. Its color is very dark blue combined with green, and overlaid with stripes of light blue. This will serve also not only for tennis, but also for a gown to wear under a separate coat during the winter. Indeed, it is the most practical sort of frock possible for everyday wear. The collar and cuffs are of cream linen inset with Cluny lace, and there is a knot of black satin at the front of the throat. The belt is patent leather. There are numerous other plaids that will answer for this model.



No. 3. Semi-fitting polo coat developed in white flannel

BLAZER COATS AND AUTUMN SUITS

Several smart women who play tennis continually find the ordinary sweater somewhat too cumbersome and thick, and have adopted a more individual garment, which they wear either during the game, if it is cool enough to need protection, or slip on after they have finished playing. Such a coat is shown in the seventh drawing. It is made after the same model as the blazer coats that men used to wear, and is without a lining. This, with a skirt either of flannel or linen, is very smart.

Flannel, although it does not adapt itself to elaborate models, is still admirable for simple little midseason costumes which adhere closely to conventional tailored lines with a straight coat sleeve and the skirt plain and close fitting with a shaped flouncing stitched on at the bottom. The eighth drawing is in one of the dark gray striped flannels, and is most charming with touches of black velvet at the throat and black buttons. Women who live in a warm climate will find flannel an excellent material for tailored suits, which in the heavier materials that are adapted to northern temperatures are too oppressive for southland requirements.

CHIFFON COVERINGS FOR LINGERIE GOWNS

It is not a bad idea to entirely cover a lingerie frock with chiffon. This must be quite plain, letting the lace and embroidery of the lingerie show through the veiling. This makes it possible to utilize muslin frocks that are somewhat worn.

Note.—The names of any shops, cleaning or dyeing establishments, milliners, dressmakers, etc., mentioned under this heading, will be furnished on application. Inquiries should be accompanied by a stamped and addressed envelope for reply.



No. 2. Excellent model for motoring or shooting costume



No. 1. Trig walking suit in striped gray flannel

VOGUE POINTS

DESK sets and accessories of tortoise-shell are very much to the fore in smart equipments, and while they are by no means inexpensive, they are wonderfully beautiful. One such set has a band of silver about half an inch wide, and perfectly plain, running around the edge of the different pieces.

THERE is no end to the new models in wraps. At the fashionable race tracks one finds almost every woman swathed in some long and clinging garment whose aim seems to be to envelop the figure with as little shape as possible, the effect of the easy folds being most graceful. The favorite material for these wraps is chiffon cloth or charmeuse satin. A lovely one in the former material was worn by a woman in Court mourning at the Goodwood races. It was edged with a ball trimming of jet around the sleeves and down the front, big fringe ornaments of jet being placed between the shoulders at the back and across the front openings.

A SMART three-piece tailor suit is of tapestry blue serge, rather a heavy wale, combined with chiffon satin to match. The gown is all in one, the upper portion above the knees being entirely of satin, both the bodice and the yoke of the skirt. The serge forms a straight flounce, but not perfectly plain, having on either side of



No. 4. *Simple tennis frock with collars and cuffs of eyeletted linen*



No. 5. *Of checked flannel with skirt composed of three flounces*



No. 6. *Practical costume in plaid flannel worn with patent leather belt*



No. 7. *Smart blazer coat to wear with a flannel or linen skirt*

the front some plaits that are tacked together and not allowed to flare much, yet which take away the skin-tight look that mars so many models. The satin yoke is perfectly plain, and there is a straight band as girdle, above which the bodice is drawn up with a little fulness to meet the small round yoke of very thin white lace. There is a tie at the front of red and white Bulgarian embroidery that gives a touch of gaiety to the one-color costume. The coat reaches down over the hips, just covering the satin yoke. It is made to fasten closely at the neck and straight down the middle front with cloth buttons. It has a lingerie collar of fine embroidery about three inches wide, and is lined in self-toned chiffon silk, the lining having a fancy tape trimming to mark it all around the inside edge. This tape trimming is of écru linen ornamented with a small design done in red.

THERE is no abatement in the use of tulle as hat trimming. The smartest millinery is turned out with enormous bows of tulle, one reason for the popularity of tulle being that it is so easy to match the gown in it, and so have a complete one-color costume from head to foot. Sometimes two colors of tulle are used, one over the other, as, for instance, a hat in dark blue with bows of dark blue tulle over red. This combination is very happy and is intended for a dark blue gown in silk voile made over a lining of crimson silk.

WITH the skirts that cling tight about the feet, women can wear very little in the way of petticoats. Flaring flounces and voluminous trimmings are entirely out of place, in fact altogether impossible. One's underskirts must be of soft materials and trimmed in laces that are filmy and put on in the scantiest manner. China silk is used by many women to suit the present styles, as it clings and takes up the least possible room. Then there is a soft satin that is almost as thin as China silk and yet not so transparent. This is also much liked. The petticoat cannot measure an inch over two yards around. If lingerie petticoats are worn, they must of course be laundered without starch and should not be over trimmed with flounces.

THE simple models give fine opportunity for the use of old jewelry and quaintly set buckles such as are to be found in every household; heirlooms from previous generations. The straight belt that gives a baby effect to many models is well set off by such a buckle; and if it be handsome it will accomplish almost the entire trimming of the gown.

DOGSKIN gloves are shown on the Biarritz order—that is, without buttons at the wrist, but having instead a little strap and buckle. These come in eight-button length and are smart.

A WHITE satin evening gown has the skirt perfectly plain, cut with a bias seam down the front, and the white satin bodice entirely covered in a deep crimson chiffon, showing the white beneath. A fichu of thin white net and lace is carried around the neck, falling softly over the top of the sleeves. This is caught at the front by a great cluster of sweet peas varying from crimson through pink to pale bluish and gray tones. The combination of flowers with the strongly toned chiffon is most effective.

ONE of the new chiffons, a white background overlaid with a small, close, rambling figure in Sèvres blue, is most charmingly made up with a taffeta coat which matches the shade in the pattern of the material. The gown itself is very simple, the bodice being laid in folds and draped bias fashion from shoulder to waist. The collar and yoke are of lace with a small hand-embroidered design at the yoke in blue embroidery. The skirt is tucked around the waist, the fulness held in somewhat, but not in an exaggerated fashion, below the knees with bands of silk an inch and a half wide, arranged in shallow scrolls. There is a taffeta belt of the blue. The exquisite coat is of the chiffon taffeta; the fronts, cuffs and revers embroidered in an intricate lattice pattern in self-tone and a darker shade. The skirts of the coat show shallow plaits on the sides. This gown is mounted on a foundation of white satin.



No. 8. *Good style tailored model for the first days of autumn*

A LOVELY evening dress of filmy chiffon is a combination of pink and black hung over very pale pink satin. The pink chiffon is mounted on the satin, the black, which is placed above it, forming panels down each side of the front and again at the back. In the sleeves the pink comes out again with black appearing at the elbow. There is no other trimming save a strip of lace across the neck, as the gown depends for its charm entirely upon the delicate draping of the thin materials.

THERE are many models in the chiffon gowns which are entirely suitable for ceremonial occasions, although they are made most practical by the dark tint of their outer covering, the lighter colors being represented by the lining, which is veiled from all danger of soil. A gown on this order is a black chiffon mounted on white satin, the skirt and waist being laid in half-inch plaitings. The skirt is faced almost to the knees with a straight band of black satin. The sleeves are close-fitting affairs to the elbow, and the trimming of the gown consists of a circular yoke piece and cuffs of black net embroidered in gold. The frock may be worn collarless with the round yoke, or with an adjustable neck-piece of thin lace.

JEWELED watches hanging to the bust from either a jeweled chain or a ribbon with jeweled slides continue to be the fad of the exclusive woman, and jewelers are constantly turning out fascinating examples of workmanship in these trinkets. A lovely set of slides has just been brought over from Paris by a smart young woman in mourning, the ribbon on which they are mounted being about one-quarter of an inch wide. The slides are oblong, square at the corners and consist of a frame of platinum which encloses a delicate little Louis xv basket set in tiny brilliants and holding a single pearl. There are two of these slides on either side, and where the ribbon joins there is a circle of platinum enclosing a larger basket, this time with three pearls as its contents. From this hangs an exquisite watch in black enamel with a circular wreath done in brilliants. The blossoms and foliage are tiny, the whole design being so delicate that it is like gossamer lace. Nothing more attractive could be had in the way of a smart accessory.

A NOVEL chiffon gown is in all white over satin, and gives a Russian blouse effect by trimmings of black lace. There is a flounce at the bottom and a strip of black lace down the left side to indicate the blouse. The skirt of the blouse also has a trimming of this lace, and it appears again at the front of the cuffs. This is a very distinguished half-mourning toilette.



MID-SEASON TOILETTES OF BROADCLOTH, CACHEMIRE DE SOIE AND MARQUISETTE

For "Fashion Descriptions" see page 64

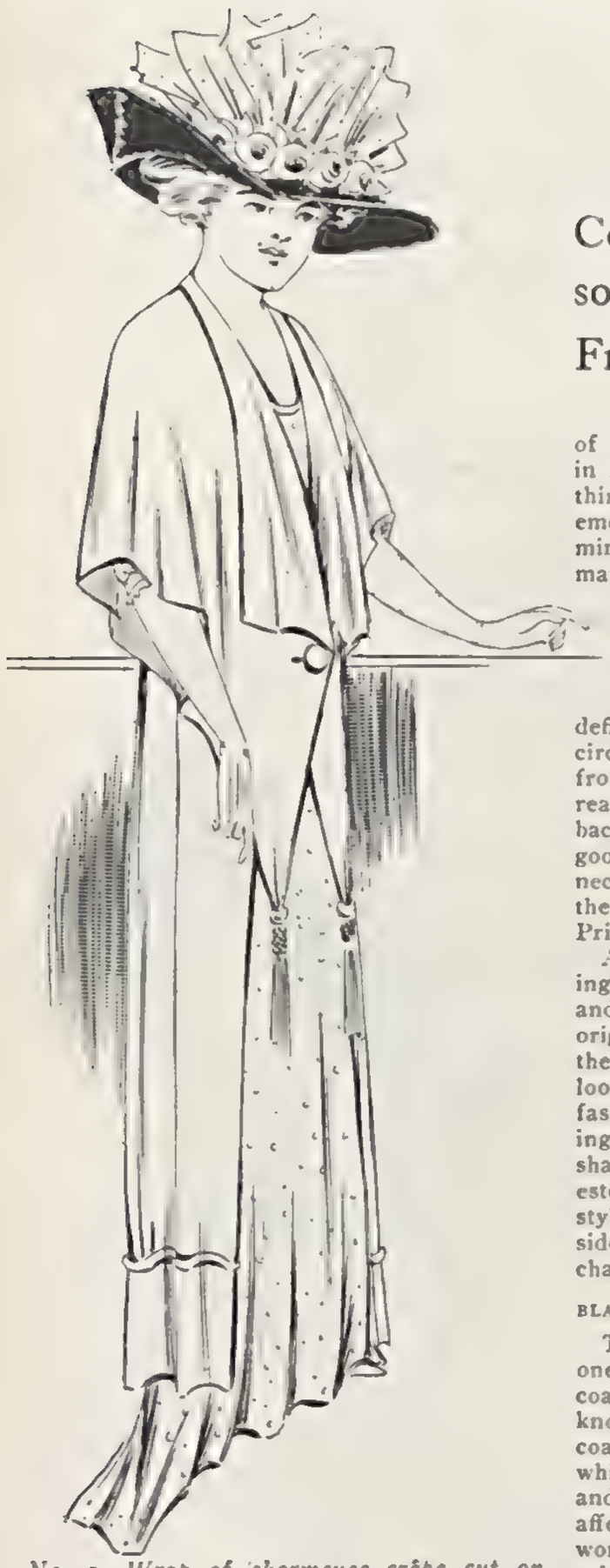


TWO NEW TAILOR MADES FOR THE FIRST DAYS OF AUTUMN

For "Fashion Descriptions" see Page 64

SEEN *in the* SHOPS

Coats in Several Materials and for all Purposes—Wholesome Candies of Colonial Origin—Autumn Suitings—Front Laced Corset—Little Novelties and Accessories.



No. 1—Wrap of charmeuse crêpe cut on graceful lines

THE coat model seen in the first sketch is an adaptation of an imported one which is just what every woman has been looking for. We have grown somewhat weary of coats that are much elaborated, and this one without a vestige of trimming and relying entirely for its beauty on the exquisite cut and line is finding great favor. Charmeuse crêpe is the material, that lovely, subtle, satin-finished fabric that drapes to perfection and proclaims itself at a glance something of superior quality. It comes in several colors; all white lined with a thin satin of the same; black lined in gold, or black lined in one of the new blues. Over the shoulders it gives the fashionable smoothness and flatness, the sides of the coat continuing down into wide revers that hang almost at the waist, held by one large satin button. The points that continue out from the fold of the sleeve hang in the open front and are weighted by thick silk tassels. The neck is flat and cut in a V at the back. The material falls in natural fullness from the shoulders, which increases towards the bottom and is caught in with plaits and tacked under a broad hem that is set on the outside with cording at the top. This at $65 is not an expensive wrap.

REVERSIBLE MODEL

This wrap, which transforms itself from one color to another, has big advantages which many women are appreciating. It is shown in the second sketch, and is of black satin, very soft in finish and lined throughout in royal blue crêpe. This crêpe forms the wide sailor collar, runs down into revers at the front, and covers the three large crêpe buttons and appears again on the cuffs. Across the front the coat is cut quite short, sloping off toward the back. The bottom is faced by a wide band of black satin which forms the trimming when the coat reverses. For it is asked $135.

FRENCH MOTOR COATS

Brilliant colorings are used to offset coats of black and white check, which continue in favor. That shown, for instance, in the third illustration is lined throughout in an emerald green silk with green cloth trimming on the outside. The side seams are marked by four heavy ornaments of black cord centred in green; these are put on slantwise. The back of this coat, which is especially well cut, shows a bias handling of the material of rather loose cut but still defining the figure, with a very broad semi-circular collar. This continues from the front revers, which are of green cloth, and reaches almost down to the waist in the back. There are buttons of the checked goods on it. The collar just around the neck is inset with the black velvet, and the cuffs have cloth and velvet to trim. Price $69.50.

A very serviceable and good model touring coat on conventional lines is the black and white check one at $48, which is the original of the fourth sketch. Down to the waist it is lined in black taffeta. The loose, straight back is belted in and it fastens at the front by clover-shaped cordings of the goods. Its raglan sleeve is a shape particularly sought by those who esteem it the only comfortable cut in this style of coat. Big pockets appear on the sides. Years of wear will make its purchase one not to be regretted.

BLANKET AND RAIN COATS

The fifth drawing gives one of the smart sporting coats, which are variously known as tennis or polo coats. The fabric is white blanket material, and it is a style much affected by the smart women of the sporting colonies. It comes in gray, tan and black, as well as white, though the latter is the most worn. The prices of these coats, which are imported, range from $25 up, an excellent quality being offered at $39.50.

One of the accepted standard models is reproduced in the sixth drawing—an English raincoat in a small, vari-colored check. It is made on the most approved lines, having on the inside a chest shield. It is very roomy and comfortable, with a turn-down collar that fastens close against the throat and a full back that gives a wide skirt. It will cover any sort of costume without crumpling it. Price $29.50.

MANICURE SETS

Ingenious is a double buffer, on one side white chamois for the nails, on the other red chamois for rouge. The two fit in together, leaving a space inside which is used as a box to hold nail scissors, emery boards and a rouge stick. The whole costs $2.95. A more elaborate manicure set is done up in a soft black walrus case lined in dark blue velvet. Its implements are backed in ebony and include a buffer, a small box, a file, nail scissors and toe nail scissors, beside several other manicure instruments. This complete equipment costs $5.95. A simple little case, but one that answers the purpose well, is in gray fancy calf, seven or eight inches long, and lined in white moiré. It holds a file, scissors and an ebony nail stick. Price $1.95.



No. 3—Motor coat in black and white checked material

NEW COLLAR POUCH

This is proclaimed the best article of its kind by all men who have used it, and every male member of the family will be glad to number one among his possessions. Its construction is simple, but its shape, a long oval, narrower at one end, just fits the collars when they are sent back from the laundry—round for the curve of the neck and narrowing on the opposite side where the ends of the collars come. The leather top fastens down with a strap and buckle. Price $3.95. The lining is white silk.

VEIL SHIELD

A device just completed is a shield designed to protect the veil, and with attachments also for the ears for cold weather. The shield is oval in shape, with a piece to protect the mouth and nostrils from contact with the veil. For children it is perfect, a most hygienic invention, for we all know how the moisture causes the veil to cling and sometimes the child will suck it into its mouth with all the impurities it has collected, not to speak of the added danger the child runs from dye poisoning. It entirely safeguards one from chapped lips, which always follow a contact of the wet veil. For motoring, driving, sailing, etc., it is a boon to all women and gives comfort where before it was actual misery to indulge in these sports protected only by the ordinary veil which sagged wet and soggy against the face. It comes with or without the ear muffs, and fastens around the back of the head with ribbons. The veil shield alone for a child costs twenty-five cents; with a sateen or satin ear muff it is twenty-five and thirty-five cents. For women the price ranges from fifty cents to one dollar and fifty cents, the latter price including ear muffs of satin, velvet or fur. There is also another make with a detachable ear muff, which can be taken off if the weather does not require this protection. For this is asked $1.75. All the standard colors are to be had in the grown-up styles, and in children's the colors are white, light blue, and pink. There are different measurements to suit the individual head-size. This shield practices an economy as it preserves the veil in good order from one end of the season to the other.

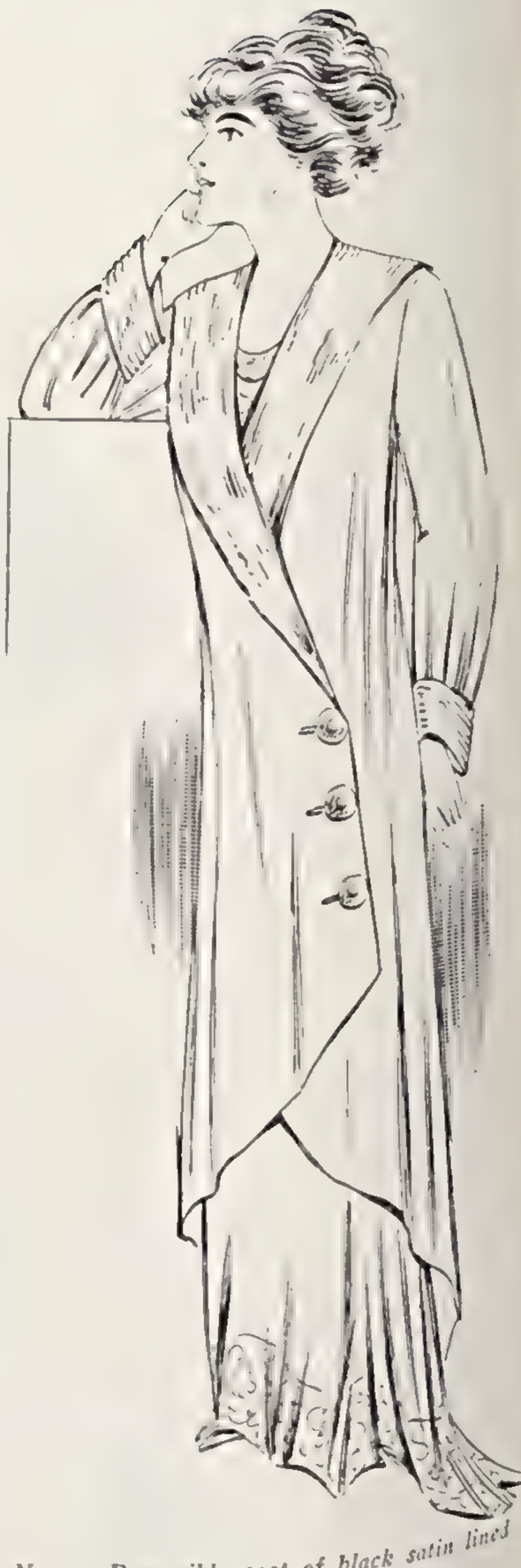
FRONT-LACED CORSETS

An excellent style of corset is now being made, its most striking feature the lacings up the front; the opening, which is a little to one side of the front, is fastened by the regulation clasps. Such a model is good not only because of its convenience in adjusting, but also for its hygienic qualities, as with the front lacings one can place the corset on the figure in such a way that it will be a support to the abdomen and at the same time give plenty of space above for the bust. All stays made on this model are guaranteed to be washable—a great advantage to women who perspire freely. The simplest style which, however, is cut on precisely the same lines as the most expensive, may be had for $5. The corset is either of coutil, a strong material especially good for full figures, or of batiste, a cooler fabric for hot weather. Besides the lacing up the front it has a short, laced slit in back, reaching from the bottom half-way up. The draw-string at the top keeps it from giving that homely bust mark so often seen when the wearer is sitting. Especially noteworthy in this corset is the length of line which it lends the figure. A beautiful curve is seen at the sides, and the waist is lengthened considerably. Because of the long hip attachment and the three pairs of garters, this style is suitable for stout as well as slender figures. Every model is made on the straight piece, for the reason that a bias cut so often pulls and causes the corset to lose its shape.

A seven-dollar variety, similar in its long lines and its material, shows a plain princess back (i. e., no lacing), but the laced front. At the bottom of the clasps, below the abdominal portion, it is fastened with three hooks, this to obtain a snug fit. The skirt attachment, coming below the hips, is modelled in such a way that the fleshy leg portion is greatly reduced. This is therefore a sensible choice for the woman with a stout figure. A more expensive corset, like the seven-dollar style in its lacing and princess back, is of a strong silk brocade, trimmed with handsome lace. Price $25.

NOVEL CORSET MATERIAL

Let me note an innovation in a corset for slender figures, made entirely of a rubberized cloth. Only four bones are used to stiffen it. Its long lines are so



No. 2—Reversible coat of black satin lined in blue crêpe

well cut that the flesh beneath is perfectly distributed. At the same time it expands freely with every breath. No lacing whatever is needed. Price $25. For too slender figures, the maker of the above corsets will skilfully apply a little padding on the inside of the stays, thus giving the correct proportions to hips and bust.

PHOTOGRAPH FRAMES

Double photograph frames, shutting like a book, to carry while traveling, are made of deep reddish-brown leather, and have over the photographs sheets of transparent celluloid in place of glass, so that there will be no danger of breaking. One especially attractive design is of autumn leaves raised on the cover and colored in the rich autumn tints. These cost $4.

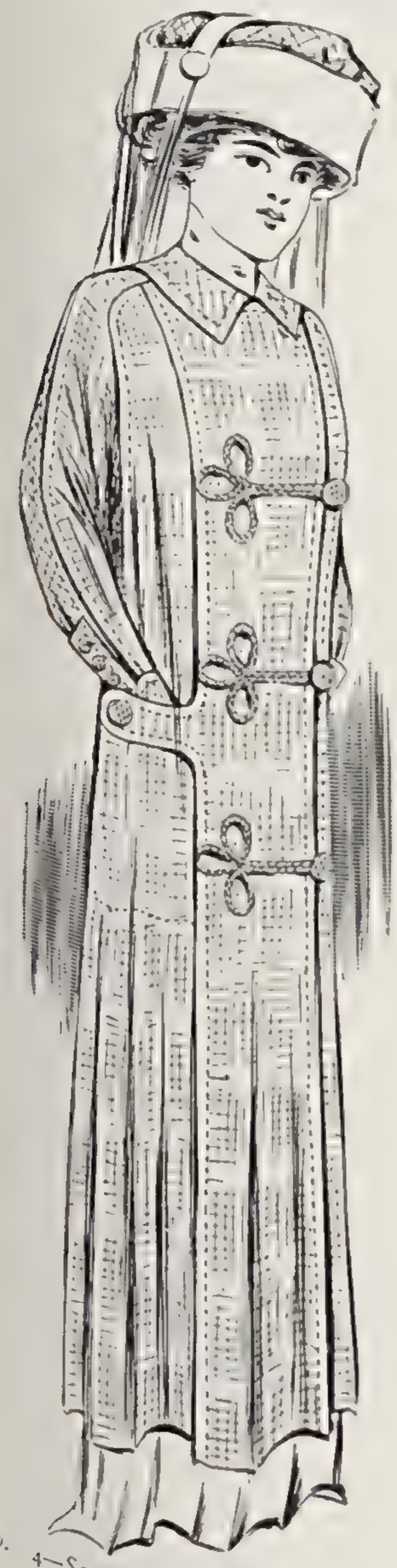
ONE DOLLAR BATISTE WAISTS

A special waist is being sold in large quantities, made of fine white lawn, well cut on plain tailored lines. The front is laid in half-inch tucks with a wider boxplait at the opening, and the plain, long sleeves have tucked cuffs to match. The back is arranged with three tucks on either side sloped in toward the waistline. Since they come in all the regulation sizes from 34 bust up to 44, at the low cost of $1, it would be advisable to lay in a stock for future use. A plaited frill finishes the front, in plain white or with a narrow border in color (pink or blue), as desired. In ordering, it would be well to give more than one choice, as the first selection may be entirely sold.

EMBROIDERY WORK

It is always pleasant to have some simple hand-work to do, and nothing can be found that is easier to make than the damask doyleys, marked with a scalloped edging. Only the button-hole scallops need be done, unless one wishes to outline in white the invisible design of the damask. Two effective patterns are the rose and the thistle. A dozen tumbler doyleys (12 cents each), the same number of plate doyleys (25 cents each) and a large centrepiece for $1.10 will not take long to embroider, yet they always make a very acceptable gift. A smaller centrepiece in either style comes for 75 cents.

If you are living in an out-of-the-way place and wish some embroidery to do without much trouble in getting it, send for the envelopes of marked work with the necessary floss or silk included in it. Directions for each piece are enclosed, as well as a chart in color to show the proper arrangement of the different colors. An attractive chafing-dish apron may be had in this manner for 25 cents. It is of white lawn with a short hip attachment. The stamping, as seen in the colored diagram, is to be embroidered in pink and white, and sufficient floss is contained in the envelope. Another package has in it a 45-inch bureau scarf of ecru-tinted linen, stamped in a pretty floral pattern and bow knots, for embroidering in French knots and outline work. A long pin cushion comes to match with floss in green, old rose, and Delft blue—an attractive combination on the ecru background. This envelope costs 75 cents. Other envelopes, put up by the same firm, contain pillow covers, white blouses of fine material and countless articles suitable as gifts.



No. 4—Serviceable touring coat partly lined in black taffeta

TOILET ACCESSORIES

A certain preparation will be found a great relief for the so-called sick headache, due frequently to a hot sun or overexertion of any kind. Coming in the form of a lotion, it is intended to be inhaled by the sufferer and also applied lightly to the forehead until the pain is relieved. It has much the same refreshing odor as dried lavender, and its constant, ice-cold temperature acts as an efficient aid in cooling a feverish brow. The bottle sells for 50 cents; a part of the liquid may be poured into one's smelling salts bottle and used whenever necessary.

A refreshing toilet water has just appeared, having the delightful odor of a gardenia. Almost as strong as a perfume extract, it may be bought in a good-sized bottle for 65 cents. Anyone who likes to wear a gardenia for the sake of its peculiar, luxurious scent, will surely enjoy this product of the perfumer's art.

A COLONIAL CANDY SHOP

Though not exactly in the line of fashions, I must speak of a new sort of candies now being sold in many of the large cities. The rule of this candy manufacturer is to have nothing but home-made varieties, prepared exclusively from old Colonial recipes—and truly delectable will they be found. The purest of materials are used in their making, and each mixture is personally superintended from start to finish—a fact which is readily appreciated when they are seen and tasted. No matter what kind you choose, it costs 60 cents a pound, hence there can be no confusion in ordering by mail (20 cents for postal charges). Let me describe a few of the most delicious varieties.

"Snowdrift" in pale pink or white is a fine cream, light and feathery as if whipped, and literally packed with pieces of the old-fashioned black walnuts. "Vanilla jets" come in daintily fluted paper cases, each a ball of a rich butter-cream substance—as smooth as velvet—dipped in a coating of dark chocolate. Sherbert consists of slices of chocolate and vanilla cream in marble effect, having the texture and taste of an unusually good Easter egg. Then there are the "brunettes," each piece wrapped neatly in oiled paper, consisting of large drops of bitter chocolate with a silky, white cream filling. The so-called "Colonials" are flavored in many different ways—nut bars of vanilla caramel and English walnuts; marshmallow bars of chocolate caramel mixed with marshmallow, or whole marshmallows covered with a molasses cocoanut. The orange and currant colonials are soft, fresh marshmallows dipped in jelly and cocoanut, making a very delicious combination. Lastly come the rich fruit colonials (a "fruit-cake" candy, consisting of raisins, candied cherries, nuts, etc., imbedded in a delicious caramel).

A trial package in a half-pound box, containing sample pieces of the kinds described above, will be mailed for 40 cents. You have only to visit such a shop—the walls are lined with high, gilt-framed mirrors brought from old Colonial houses—and see the flat trays of candies, spread out on white-painted tables, under the immaculate glass cases, to be able fully to appreciate the worth of these old-time sweets. I must not forget, however, to mention their specialty, cream-dipped fruits (cherries with the stems still on, unhulled strawberries, etc.), selling also for 60 cents a pound. The white grapes, concealed in this smooth cream coating, are very refreshing as an after-dinner tidbit.



No. 5—Smart tennis model developed in white blanket material

MAHOGANY ORNAMENTS

For decoration in Colonial houses, a novel candlestick has been evolved by an interior decorator. It is made of a deep-toned mahogany, and the shape, called the bottle variety, is somewhat in the style of the old-fashioned bottle, having the candle stuck in its neck. These come for $5 a pair. A more elaborate style, costing $1 more a pair, is beautifully carved in the Colonial fluted design. One may easily imagine how well they would look in a setting of old mahogany furniture, placed on top of a chest of drawers or a quaint cabinet.

An antique-looking jewel case has been copied from an old-fashioned shaving stand. It consists of a dull mahogany cabinet, with two little drawers for the jewels and a swinging mirror above, framed in the same wood. This article makes a pretty ornament for milady's dressing table. Since the design is so unique, the price of $6.50 may be considered quite reasonable.

A substantial, good-looking book-rack, appropriate in similar surroundings, is composed of two heavy blocks of solid mahogany. These are shaped to represent a cross section of a young tree trunk. The flat side of each piece should be placed against one end of a row of books, thus giving to them the needed support. The rounded or outer side is covered with a beautiful inlaid decoration. Price $9 a set.

READY-TO-MAKE PLAY SUITS FOR CHILDREN

A cunning "creeper" or bloomer frock for a one-year-old tot comes ready cut and marked for embroidering, at 75 cents. Of white galatea, it shows across the front a picture of two little boys in blue, with the words "Little Boy Blue come blow your horn." All finished it costs $2.75. Two and three-year-old styles are shown in gravel brown galatea with a white belt and white borders on the sleeves, the Dutch neck and the pocket, these to be embroidered in brown. This also comes marked for 75 cents, but, finished, it sells for $4.50.

SMART SUITINGS FOR THE FALL

The word "imported" has such a magic sound nowadays that few people realize the good quality to be found in many of our domestic fabrics. Especially is this true in the case of one reliable firm which I have in mind. Many cloths of good-looking weaves and excellent dyes are manufactured by them. Moreover, the prices asked are much less than for a similar style in the imported materials, because in the latter case the import duty, as well as a reasonable profit, has to be added to the cost of manufacture.

In the light-weight suitings, a plain weave, precisely like a heavy linen in its finish, comes for $1 a yard. It is 44 inches wide and may be had in any of the dark colors—a deep Delft blue being a pretty and serviceable choice. Such a material, in light, wiry texture, would be suitable for a Norfolk jacket sporting suit or a simple shopping costume made on plain tailored lines.

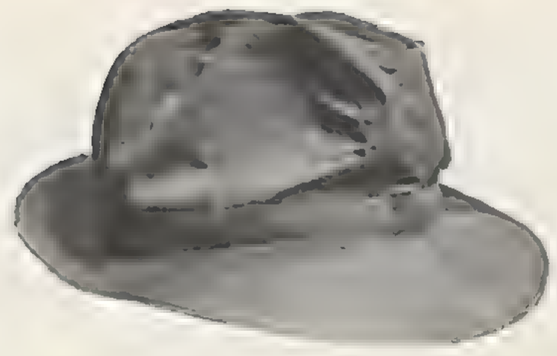
A more dressy cloth, of about the same weight and also coming in a wide choice of colors, shows the twill weave. This narrow, thread-like twill is run diagonally across the piece—an evolution from the broader diagonal weaves of last winter. In the generous width of 54 inches it costs $2 a yard.

The inevitable dark blue serge, an invaluable material for everyday suits, comes with narrow, invisible stripes for $1.50 a yard (48 inches wide). The stripes, which are made by the weave, are arranged in alternating groups of two different sizes (i. e., one-eighth of an inch and pin stripes), giving a very good effect when seen in the piece. A trifle better in quality and six inches wider, is another fine serge of a deep blackish-blue tone; price $2. The scarcely perceptible pattern consists of self-tone pin stripes, woven in vertical lines. For an autumn suit or a winter gown which must be worn day after day, nothing will be found to give greater satisfaction than this conservative serge.

[*Note.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped addressed envelope for reply, and state page and date.*]



No. 6—English raincoat in small varicolored check



Waterproof hat

The WELL-DRESSED MAN

Dress for the Woods—Some Practical Suggestions for the Camper in the Matter of Clothing and Outfits—Necessities and Superfluities

EXPERIENCE is the best of all teachers, and those to whom a real rough camping trip is no new thing have doubtless learned for themselves what most satisfactorily answers the purpose in the way of attire and general equipment. On the other hand, he who plans his first trip of this kind may be saved some trouble and annoyance by a few hints on the subject of what to take and what to leave behind, always bearing in mind that where much carrying may have to be done, it is well to travel just as "light" as possible. Nothing short of chronic indigestion is so well calculated to take the pleasure out of a ten-mile tramp over a poor woods trail as a heavy pack—especially when one is not used to it, or in the best condition—and even when one is fortunate enough to have secured the best natured of them, one cannot put all the work on the guides.

When the means of transportation are easy, and the camp is not to be shifted from one place to another, one may permit oneself much more than if one intends covering a good deal of territory, and unless one can follow the waterways, as is very largely the case in the Maine woods, and in parts of Canada, it is usually the best plan to select a permanent site not too far from civilization, and to make it the base of supplies, taking such short trips from it as can be made in a day, or with not more than one night in a temporary camp. The canoe trip, even when it takes one along the more traveled ways, is usually the most interesting and enjoyable, affording fishing at all times and pretty camp sites along the banks of the lakes and streams, with plenty of opportunity for a morning dip, but in the mountains one must depend on the pack horse for all the carrying one does not do oneself, and without him the peripatetic camp is a mistake. At the place from which one starts it is generally quite easy to obtain wagons to carry one's tents, canoes and provisions to the lake on which one will pitch the camp, and whenever the country affords it a lake shore is strongly to be advised as a site. The deer, moose or caribou come down to the water to drink and feed, so that if such shooting is the object of the trip the water greatly increases one's chances of success; in the mountain lakes one often finds duck of various kinds, and wild life generally is more abundant in the vicinity of water. Besides which camp days and nights are always pleasanter, more comfortable and more interesting on a lake shore than in the deep woods. By all odds one should take one's own canoe or canoes, whenever possible, and they will generally be provided by the guides at most of the towns from which camping trips are made. Indeed in most cases the guides and local stores may be relied upon to furnish most of the necessities if one's point of departure be in a well patronized locality, and because they know better than the visitor just what the requirements of that locality are, it is the side of wisdom not to stock up in the cities, before writing to ascertain what one cannot depend upon getting outside of them. I myself have found that one can buy quite as good hats, shooting coats, boots, waders, gloves, etc.—I mean as good for the purposes of the particular place—in the village stores as in the sporting goods shops of the city—and of course one can always get all the usual things in the way of supplies and camp utensils. But one should take special sizes of shotgun shells, or rifle cartridges, or special loads, and such things as camera films, and unusual artificial baits.

IN THE WAY OF CLOTHING

It is hardly worth while going into the details of special styles of attire for the woods, but if the trip be taken for the special purpose of deer shooting, or animal photography, the suit should be of some tough wool fabric rather than of a hard finished stuff, because the latter are much more noisy in going through underbrush, and noiselessness is a great aid to success. It should also be of some dark color, such as brown or green, so that it will blend readily with the shades of the autumn foliage, and in the east and north woods khaki color is especially good on this account. On the other hand, if fishing is the only object of the trip, any of the ordinary materials will answer, and there is a fairly large variety, including canvas, duck, German linen, waterproofed cotton, corduroy, khaki, whipcord and special jungle cloths. Personally I do not care for corduroy, on account of its weight when wet, and though nothing but rubber is absolutely waterproof, I like the waterproofed woolen stuffs better than the ducks and other hard-finished fabrics.

As far as fashion goes, the "style" of one's clothes isn't worth a thought in comparison to their practical advantages, but the ordinary shooting coats of the sack or Norfolk kind with many pockets, are as good as any, and for most purposes knickerbockers are much to be preferred to long trousers, especially when reinforced with a double thickness of material over the knees and in the seat. The leather coats, however soft, are a poor choice in my opinion, and except perhaps for early morning duck shooting, or in very cold weather, the flannel and wool lined garments are an unnecessary burden. During October, and even in November, it is rarely too cold in the woods for ordinary suits, flannel shirts and wool stockings—indeed it is frequently quite warm at midday—and it is much wiser to put on a sweater and heavy underwear when needed than to swelter in them when the weather is warm.



Shooting waistcoat



Waterproof moccasins are excellent for deer shooting



Trousers of light fustian

For the real, rough camping trip more than one suit is superfluous, and a good high-neck, roll collar sweater, two flannel shirts, two suits of medium wool underclothes, two pairs of heavy woolen stockings (or one pair and cloth puttees), one pair of heavy boots and one pair of canvas shoes or moccasins, with a silk and one or two linen handkerchiefs makes up the list of necessary clothing. In rough country the high shooting boots like those illustrated, of drab-colored moosehide, or other thoroughly waterproof leather, with tongue running clear to top and heavy deerhide thongs, give such protection to the legs that gaiters or puttees are unnecessary, but for a canoe trip one should not wear them, and generally I think lighter and lower boots a better choice. On long tramps very heavy boots (though these are lighter than they look) are burdensome, and in case of an upset from a canoe they are exceedingly awkward, no matter how well one may swim. Indeed the same is true of rubber boots or waders, which should never be worn in a boat. In a bad snake country—and in the northeast the only ones one need ever fear are the timber rattler and copperhead—leggings on the general style of those shown on this page, which are of heavy "Pantasote" double-duck, with khaki lining and interior sheathing of specially woven wire cloth, are a good protection, though generally unnecessary, and for deer shooting the waterproof moccasins shown are excellent. They are quieter than boots and after one gets a bit used to them, more comfortable.

If one prefers long trousers to knickerbockers, and of course leggings can always be worn over them, the light fustian, of which those illustrated are made, are as durable as khaki and less heavy, and the hat of "Roseberry" waterproof (also illustrated) is a good style, being only 2½ ounces in weight, and having a stitched brim that will hold any shape given to it. The shooting waistcoats, with loops for shells or rifle cartridges are also most convenient, although especially so for bird shooting, because one can usually carry all the rifle ammunition one needs in the magazine of one's gun.

CAMP EQUIPMENT

There are many other things for which one may find use and space, depending upon locality, duration of trip, ease of transportation, etc.; among them the light khaki shirt, as a supplement to that of blue or gray flannel, the rubber raincoat, the poncho, rubber trousers, light sweater, etc.

If there are women in the party the equipment in the way of tents, sleeping cots, etc., may be more elaborate, but for two men a seven by nine tent is quite large enough, and when going far from the beaten track it should be as light as possible, and have nothing superfluous in the way of flap, poles or pegs. The latter may always be cut in a few moments, and if one needs more protection in prolonged rainy weather than the single thickness, a roof of slanting poles, covered with spruce boughs, will serve the purpose of a flap. Indeed an experienced camper on a short trip can get along with no tent at all, though this is never to be advised. In fact a single piece of canvas or duck that can be stretched on poles to serve as a table covering is a great comfort, and should form part of the list whenever practicable. Probably waterproof silk is the lightest tent material, but it is of course more expensive than duck, and the latter, even when light, can be made thoroughly waterproof by an application of linseed oil.



Leggings of heavy "Pantasote" double duck *Hunting boots of moosehide*



THREE SIMPLE MODELS BY JEANNE HALLÉE

LEFT FIGURE.—Of pink and white striped batiste with a shepherdess design in pink. The belt and band around the skirt are of pink satin. White batiste scarf having a scalloped edge.

MIDDLE FIGURE.—Gown of olive green tussore. The Russian blouse has the sailor collar and cuffs edged with a band of black chiffon. Two bands of the chiffon edge the skirt. Yoke of dotted lace with three ruffles edging it at the top.

RIGHT FIGURE.—Model of scarlet and white dotted foulard with the band outlining the yoke and cuffs of black chiffon. Yoke of cream Alençon lace.



Lina Abarbanell, whom New Yorkers will see in "Madame Sherry"



Miss Eva MacDonald, of the successful "Seven Days" Company

AUGUST DAYS IN STAGE-LAND

The Rush of Another Season—"Love Among the Lions" Reveals a Delightful New Artist—An Opera Trust at Last

AT the very time when most of us have forgotten town for the summer, theatrical New York assumes an interested air and prepares to launch its first ventures of the season. For several years the interest in the formal opening of the dramatic season has centred about John Drew and the Empire Theatre, at Broadway and Fortieth Street. Usually an early September night has witnessed the gathering of a fashionable audience at Mr. Frohman's playhouse, a new play—and the faultlessly clad Mr. Drew. Quite a number of the Empire's patrons have made the trip from their country places to be present at such an occasion.

This September, New York will have its formal opening after the manner already detailed, but before it happens there will be so many other premiers of importance that accurate chroniclers of the season's actual start must set the date at August 15th. In the light of strictest adherence to fact, however, it would appear that the first presentation of "The Brass Bottle," at the Lyceum on August 8th, warranted consideration for honors as having accomplished the firing of the dramatic season's "opening gun."

At all events, during the next two weeks, that section of Christendom contained within a half-mile radius of New York's centre of population (which may be located by designating the spot as Broadway and Forty-second Street) will be considerably stirred by new plays, but interpreted, for the most part, by old players. There will be modern dramas galore, comedies of every known variety, melodrama in moderation, an abundance of farce, a problem play or two, musical comedy *sans* end, and a little—just a little—Shakespeare.

Precisely how entertaining and meritorious this mass of theatrical material will be, remains to be seen. A number of nerve-wrought managers would give much — right now — to know. But, as always, none of those interested can hope for enlightenment until each new offering has had its full test. Then we shall praise, condemn or shake our heads sadly, as each may impress. The situation would be humorous if it were not so serious; serious for the public which must have its plays, for the managers who require profits from their business, and for the men and women whose bread and butter depend upon their efforts. Upon the dramatic or musical vehicle itself, and that indeterminable factor, circumstance, hang the interests of all these persons.

Most of us, being optimistic, look for good things. The producers have been busy for months in frantic endeavor to secure the best "pieces," already given on the other side, and the works of our American playwrights whose names carry weight with the theatre-going public. The competition has been genuine, now that the controlling managers have made some changes in personal affiliation, and this ought to benefit the play-goers.



Miss Veda McEvers, a member of Mrs. Fiske's company

The New Theatre's activities, this year, if wisely directed, should have a distinctly beneficial effect upon the theatrical situation, especially in New York, and there are many gazing hopefully in that direction. But the hypercritical do not feel over-encouraged, though, to be fair, it must be admitted that premature fault-finding is as cardinal a sin as the shortcoming proper.

For the moment, then, it is difficult to speak with any degree of definiteness concerning theatrical probabilities, but on one point there will be no crying dispute—on the far side of the footlights they will all try hard; on this side we shall wait and see.

LOVE AMONG THE LIONS

ONE week before the doors of New York's playhouses swung wide on fresh endeavors, there came to the Garrick Theatre a new play and a new player—the former as curtain-raiser to the regular dramatic season; the latter a skilled craftsman, who is thoroughly welcome. Winchell Smith's dramatization of F. Anstey's novel, "Love Among the Lions," may not pass into history as a comedy of enduring worth, but if it serves no further purpose than as an introductory medium for Mr. A. E. Matthews, a full-sized duty will have been done.

Prior to the evening of August 8th, American playgoers knew little of this young comedian. Before long his name will be as firmly fixed in our minds as is his professional position in his own country. Mr. Matthews came here without undue heralding, brimful of talent and fairly smothered in modesty. Five minutes after his first-act entrance he had been recognized for the finished light comedian he is, and long before the play's end popularity seemed to have taken him by the hand—at least in so far as that particular audience was concerned.

No such finished playing as Mr. Matthews exhibited has been often contributed to our stage in recent years. Such perfect technic and certainty of dramatic touch have not been lately in evidence among those playing rôles similar to that assumed by Mr. Matthews the night he made his American début. This quiet, boyish-looking Englishman plays with the sure methods of the finished craftsman, never varied from the path of the true artist. He accomplished

(*Continued on page* 50.)

VOGUE MILLINERY SECTION





ONE of Georgette's original autumn models, showing one of the smartest of this season's new lines. The coquettish little shape is made of black silk beaver faced with pink taffeta as pale as the lining of a sea-shell. The trimming is the smartest thing imaginable—and the simplest: just a great five-looped bow of exquisite natural skunk fur, placed exactly at the middle of the back. Louise & Co. show this model.



STUNNING evening hat developed entirely in black and white, by Georgette. The enormous shape is smoothly masked with black silk velvet, and across the broad, beautifully curved brim are laid two black and one white, long-flued ostrich plumes. Model imported by Burby.



SMART walking hat by Seurly of Paris; made of mouse-gray velvet, and trimmed with a long feather of natural coque. Shown by Burby.



ODD new model in purple velvet trimmed with broad white taffeta ribbon. The flat shape is curved very low at one side and bent to form a scoop at the back, which is filled in with loops of the white ribbon and tied together with a bow of the same. The hat is held high in the back by means of a broad bandeau.

The NEW LINE IN AUTUMN MILLINERY

Increased Hight a Noticeable Feature—Brims Take on a Piquant Little Peaked Effect



THE newest models seen in Paris present many points of interest, as although the latest designs show a distinct note of difference from spring hats, the change is more gradual than radical. Hight distinguishes everything; feathers are piled on in pyramid fashion; crowns run up in points, sugar loaf fashion, while the soft Charlotte Corday crowns of silk or velvet seen in many models are both broad and high. The head-size is distinctly lessened. The hat, though resting firmly and low on the head, does not eclipse the neck, as has been a fashion for months past. In either small or large hats there is a new treatment of the brims—an upward curving point of the front of the brim—that is perhaps the most decided innovation of any. This feature, seen in both picture hats and small brimmed ones, is piquant and, as a rule, very becoming, showing something of the forehead and brow of the wearer. Hats of this style have a very decided slope downward on the sides.

One's eye is also immediately impressed with the extended line on the left, in many instances almost freakish in contour. There is a tremendous extension at the left side, out toward the back. One sees picture hats, for instance, that at the front have a brim that balances on either side, but as the line goes around toward the back, it springs out tremendously in either a point or a curve.

LARGE CROWNS BUT LESS EXAGGERATION

Brims that turn up against the crown are always fashioned in this wise, and many times, when looking at a hat face to face, it seems to be a small one close fitting against the head, giving the effect almost of a Louis XI cap, but as the wearer turns in profile, the great swoop upward and outward quite takes one's breath away. Crowns, as a general thing, are very sizeable, and one sees almost every shape—round, square, pointed, or of the Charlotte Corday fashion. The mushroom contour is still decidedly in evidence, and model after model has the drooping brim, although, as I have said, the position of the hat is not an extinguishing one.

TURBANS FIT THE HEAD

Turbans are again in evidence, almost as strongly as last winter, though not so heavy in their proportions. They have become closer fitting, and cling close to the head like a round cap, leaving exposed all the lines of the hair around the brow. Many are almost perfect hemispheres, and clapped down like a skull cap. In the back they reach well down toward the neck, so that their proportions, though not small, are much less exaggerated than the great Cossack turban of last winter. Soft fabrics are excellent in these turbans, as they give opportunity for hats that match the gown or its trimmings. One in king's blue satin charmeuse to go with a costume of this material, had the satin wound round in deft fashion, while from the left side above the ear sprang a beautiful white aigrette, very fine and full.

UNCURLED PLUMAGE VERY SMART

As to trimming, there is much to be said. Ostrich feathers are more gorgeous and beautiful than ever, and are in great favor. The uncurled variety is of course in the lead, and the plumes themselves manipulated by skilled makers have taken on more wonderful proportions than ever to accommodate themselves to the new craze for hight. They are wired to stand almost upright, clustered in graceful and charming fashion; generally one plume surrounded by lesser ones. Guinea-hen colorings, mottled combinations of grayish brown and white are very smart and new, and tone in splendidly with soft beavers and satin cloths.

TULLE AND NET IN HIGH FAVOR

Much is to be said of the new use of tulle and net in millinery. It is so much to the fore that volumes might be written about it. Hats now show the same trick of veiling in thin materials that has been prevalent in gowns. The tulle is drawn over the brim from the crown to the edge always in a color that makes contrast. For instance, black, dark blue or mode color tulle is used over white or gray felt. Sometimes the edge of the tulle is left to droop over the brim, framing the face delightfully; or else it is caught in under a facing of velvet or silk. Then again, net is used in a similar fashion. One example that is extremely pleasing and a triumph of the milliner's skill in its manipulation, has net laid over the hat in narrow flutings which are firm and exact and are not easily destroyed or wilted by damp weather.

THE PIQUANT LACE FLOUNCE

No report of Paris models would be complete that overlooked the fascinating little lace flounces attached to the underbrim—a piquant and bewitching innovation. By this I do not mean the plaited lace frill that is seen so much in mob caps and Charlotte Corday designs. The new garniture is a perfectly straight hanging frill of lace entirely without fulness, that is attached just inside the edge of the brim and hangs not lower than an inch or inch and a half. In most cases it is used with the broad brimmed or picture hat; black velvet models showing is repeatedly. As often as not there is a double flounce; the outside one of black lace, the inner one of white. It softens the face and carries out delightfully the picturesqueness of the chapeau. But it is a treatment that must be used with reserve, otherwise it will quite lose its distinction and become common.

ENORMOUS BOWS ON AIRSHIP LINES

Again nothing is more distinctive of new French fashions than the great bows which form the sole trimming of the hat and attach themselves to all styles of headgear, from the small boat-shaped toque that is almost lost under the spreading loops of ribbon to the afternoon hats that support the beautiful outlines of marvelous bows on wider spreading brims.

No words can describe the smartness and skill with which these bows are put together, their simplicity and smartness putting to shame more pretentious decorations. The newest bow is an enormous affair influenced by airship outlines, spreading out on either side from a centre knot in two great exaggerated wings, in sharp contrast to which there are two of the tiniest possible pointed ends peeping up from the knot, each finished off by one wee tassel. These bows are, as a rule, in light tones. White velvet is a very favorite material for them, and it will be much seen this winter against a background of some standard dark color. For instance, a satin-finished felt in hunter's green, a broad, flat brim with a wide but moderate crown, had such a bow as I have just described, posed directly in front on the edge of the crown, its loops reaching upwards and outwards in a great flare



STUNNING evening hat by Camille Roger. The fetching poke shape is covered with black satin and laden with a swirl of white aigrette. Underneath the brim are ruffles of fine white lace with a small black satin bow at the back. From Louise & Co.



AN adorable little hat suitable for motoring or sports. It is made of taupe silk beaver draped in a soft puff over the crown and stretched smoothly over the drooping brim; the trimming is a folded crown band of taffeta in the same shade, finished at the back in a flat tailored bow. From Knox.



AN attractive Knox tailored hat of black hatter's plush; the brim is faced with black velvet. Around the crown is velvet ribbon, and at the back is a full tuft of black coque feathers.

LARGE picture model of mouse gray heavily corded silk, trimmed with same tone plumes. The feathers rise high at the back—a feature of the fall millinery.

THE distinctly new points on hats are covered in the article on page 35, but it should be remembered by the would be well dressed woman that because a line is new, it does not argue always that it is good, since often an excellent idea is overdone and exaggerated into freakishness. No matter what the pranks of fashion may be, there always remain a number of models on accepted conventional lines which are never outré or extreme, and yet which are modified into the general outline of the season. Hence one finds many well-proportioned straight-brimmed hats with moderate crowns and the always becoming uplift on the left side; toques galore that are suitable to the moderate taste, simple mushroom shapes, and of course the standard Gainsborough and picture hats, hold their own, whatever the vagaries of the moment may be.



FOR the first days of autumn a hat of this style is in excellent taste and can be worn with any color suit. The shape, which somewhat affects the toreador, is of fine black felt; a band of white breast feathers encircles the crown, and set at a becoming dent in the brim are two handsome white wings. Model from Knox.







EARLY autumn model designed by Phipps. The hat is of black felt with a modified scoop at the front; the crown is draped with folds of black velvet, and at the left side a fancy sweep of black and white plumage is caught to the crown with a stunning cut-steel and rhinestone buckle.

THIS smart new model of Georgette is distinguished by a most becoming shape that has nothing eccentric in its outlines. The hat itself is rather low as compared to many of this autumn's towering new models; but the required effect of hight is obtained by the very graceful arrangement of a mass of soft white coque and ostrich feathers which rears itself at the back. The hat proper has a crown swathed with folds of dark gray velvet, and the upturned brim is faced all around with handsome gray moleskin. The hat is shown by Burby, and the tipped fox scarf, which is trimmed with fur heads, and with full tails tipped in white, is from Gunther's.

FUR hats, or toques or turbans trimmed in fur show again and again some lovely bit of vivid barbaric coloring, such as scarlet, cerise, hunter's green, bright blue, orange or flame color, set in somewhere to give just a glimpse of startling contrast with the dark richness of the fur. This touch of the bizarre is extremely fascinating.



UPPER FIGURE.—A beautiful draped turban in soft velvet of a deep raven shade. At the direct middle of the back is a very handsome novelty aigrette in a delicate shade of shell pink. This hat sets well down on the head, but is given the required hight by means of the trimming. Model by Gerhardt.

MIDDLE FIGURE.—A Gerhardt hat on mushroom lines, of Vatican (a new shade of deep purple) velvet with a facing of black satin. The brim is gracefully bent into becoming curves, forming a peak at the front, and drooping slightly at the back. The sole trimming is a mass of glorious pink aigrettes.

LOWER FIGURE.—Large, drooping hat of black hatter's plush, trimmed with a large bow of pink French crêpe. Black hats trimmed with pink are especially smart this season. The scarf shown is of black satin lined with white satin and finished with tassels of soutache braid and narrow black ribbon. Hat from Gerhardt.



FIVE DISTINCTIVE PARIS HATS THAT SHOW THE MOST BECOMING FEATURES OF THE NEW LINES WITHOUT ANY OVER EXAGGERATION

FOR DESCRIPTIONS SEE PAGE 40



TOQUE of new covert-colored felt with a ruching of plaited silk, finished with a heavy cording. At the centre front are three shaded brown quills that slant smartly across the top of crown. Hat from Burgesser. Coat of sealskin with cuffs and revers of stone marten; from Gunther's.



PRETTY model suitable for a young girl. It is made entirely of black satin; and two black silk tassels hang coquettishly at the left side. From beneath the brim peeps a frill of white Valenciennes. From Crosby. Long sealskin coat with deep revers and cuffs of opossum; from Gunther's.

HANDSOME new tall turban of soft black sealskin. Placed at one side of the crown about midway of its hight is a fine gourah bird in low, rich tones. The under brim is faced most effectively with a very lovely new gold brocade. Model from Castle.

FIVE DISTINCTIVE PARIS HATS

SEE ILLUSTRATIONS ON PAGE 39



A GROUP of three chapeaux from the Maison Maria-Guy—a new house in the Place Vendôme—offers delightful variety. The first is a large black theatre hat, made of elements as unsubstantial as a beautiful dream, but put together with a marvelous French art that defies imitation. The extreme hight of the airy black crown is achieved by tall shirrings of very fine black Brussels net, held aloft by imperceptible wires that evade detection but serve their purpose admirably. A wonderful bird of paradise, with floating feathers that toss daintily against this unsubstantial crown with every zephyr, and with head posed on the drooping brim above the face, completes the trimming. The transparent brim, which has a fascinating wave to its circumference, is made of the shirred Brussels net with a deep facing of black satin, both inside and out, and is finished on the edge with a cord. See upper right sketch, page 39.

Quite the most original and distingué of this group is a Russian turban made of rich black satin brocaded with gold, and bordered around the face with lynx fur. (Lower left sketch, page 39.) The tall side-crown is fashioned in four sections, corded with the same, and between the crown and the fur is placed a wide decoration of heavy gold galon that is laid around with artistic curves, and finished with two loops on the left front. Its extreme simplicity demands materials of great elegance, and is therefore the very feature that makes its style inimitable and notably beautiful.

A third hat of this group, shown in the upper left sketch, is intended for afternoon wear, and has a large, drooping brim of black satin, combined with a very bouffant crown of black velvet. It owes its chic not so much to any especial features, unless it be the way the crown is draped, and the becoming angle at which the aigrette is posed on the left side, whereby its picturesqueness is assured. A bow of velvet with cut edges sustains the aigrette, and the brim is finished with cord.

FAULTLESS SIMPLICITY IN A PICTURE MODEL

This picturesque element finds ample opportunity in the superbly handsome hat of satin beaver in indigo blue, shown in the lower right sketch, page 39. With consummate skill the French artist has limited the trimming, so that it does not interfere with the gloss and fine curves of the material and shape, confining her inalienable penchant for ornamentation to the feathers placed high against the crown on the right side. This panache is composed entirely of small cock's-feathers in self-color, set on reversed, and curved to give a ruffed appearance. When on the head, the hat is eminently becoming.

STUNNING SABLE TOQUE

Altogether the most stunning of this array of novelties is the fur toque in the centre of the group on page 39, which is really an expression of the utmost chic that the coming season will have to offer. Two bands of sable fur are placed one above the other, to achieve the desirable hight of crown, and the shape is pointed in front, somewhat similar to a flat-iron, there being a number of sable paws on the right side. Its distinctive style is greatly enhanced at the back by high upstanding loops of wide cerise velvet ribbon. This ribbon is an extreme novelty. It is possibly six inches across and exquisitely ombré, being dark on the edges and shading lighter towards the centre; and its loops are held in place by invisible wires.



THE brim of this chic little hat is of deep violet velvet; the crown is of a pale heliotrope shade. The two colors are exquisitely blended by the twist of cloth of gold in Persian coloring that encircles the crown; tassels formed of gold cord are used as a smart finishing touch. Hat from Crosby. Russian sable furs from Gunther's.



SUZANNE TALBOT model in black satin and plaited gold lace. The satin is swathed around the crown and forms novel, outstanding loops. Imported by Louise & Co.



A CONSERVATIVE new style in turbans; the crown is of draped gray-green beaver; the high upstanding brim slopes to a point at front and is smoothly covered with velvet in a little brighter tone than the beaver. Superb plumes in the new mottled effect, showing the guinea-hen colorings, form the only trimming.







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1 Stunning walking hat for a young girl for mid-winter wear, of snow-white fur beaver. The large, beautifully moulded crown is blocked in one with the broad, softly rolling brim. The only trimming is at the left side—a cocade of gold braid and velvet. From Burgesser.

2 Large black velvet hat with crown of rose flowered brocade. The twist of black velvet ribbon is held by a buckle of rhinestone and cut steel. Model from Phipps.

3 Small hat of soft white felt, originated by Eliane of Paris. The top of the brim is overlaid with shirred velvet; sable fur and a handsome feather ornament is the trimming.

4 Black velvet hat trimmed with one of the extremely smart new bows made of striped black and white silk gauze, of the Marie Antoinette period.

5 Tall, pot-shaped hat of black beaver faced with black velvet. White taffeta loops and chou edged with narrow black silk fancy pipings form the trimming, which is posed like the spreading wings of a bird, across the front of the crown. The brim has a fetching little revers at the side front.

6 Very novel hat made of deep folds of old mauve and cerise changeable taffeta, faced with the deepest wine velvet. A bunch of ribbon roses in faded old reds nestles in the folds at one side. At the left side a sharp little revers reveals the facing of wine colored velvet and the soft mellow tones of the little under cap of fine old lace.

7 Lewis hat of black satin with a crown entirely covered with white aigrettes, at the base of which is a strip of white breast.

8 Black velvet model with a high draped crown; wings of green with conventional design in brown and dark blue edged with red are smartly erected at the left side, well toward the back. A silver net braid is formed into round ornaments for the brim. Model from Phipps.

9 Camille Roger model in black velvet trimmed with black ostrich plumes. A wide bandeau on the left side and back tilts the hat, as illustrated. At the back the wide brim is gently rolled up to form a revers. Wide cream lace encircles the head-size. From Louise & Co.



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10 A quaint Marie Louise model in black velvet with a full upstanding white aigrette placed at the right side. Loops of black satin ribbon fill the space at the back of the hat, and dainty Marie Antoinette roses in pastel shades nestle close to the hair at the left side. Imported by Bernard. Photograph posed by Miss Veneta Fitzhugh.

11 Small draped hat of wistaria fur beaver with a band of passementerie in soft tones of sage green and old rose. Large ribbon bow at left side, made of amethyst messaline ribbon. Model from Castle.

12 One of the new French shapes with the wide drooping brim movement; dark blue velvet is smoothly applied to the shape and drawn in tiny folds about the crown, a soft twist of velvet is used at the base. A superb mount of black aigrettes is the only trimming. Crouzcis is the designer.

13 One of Carlier's extreme novelties is shown in this model of heliotrope-blue velvet; the high pointed crown is laid in folds and a band of very handsome oxidized lace surmounts the ruffle of heliotrope-blue lace that partially veils the face. A weeping plume is on one side, in mixed blue and mouse color.

14 Carlier auto bonnet of peacock-blue taffeta; the back is of velvet in a darker shade. A deep band encircling the head is formed of little cotton-filled balls of blue taffeta. A green-blue chiffon veil is worn with this original model.

15 Carlier model of peacock-blue velvet, showing the new little peak at front. A band of plaid ribbon in mauves and greens encircles the crown, ending in a double cockade on side. A band of skunk fur surmounts the ribbon with tails that fall back of the cockade. A brown and white bird trims the other side.

16 Virot model in the tall new mushroom shape. Crown of draped and crushed black velvet; and a smoothly covered Persian satin brim.

17 Smart autumn model from Castle, made of black velvet faced with white basket-weave bengaline. Greuze aigrettes are erected at either side of the front, starting from a velvet-covered button.

18 A popular model of black velvet and black taffeta with a frill of plaited Valenciennes on the inside of the brim. Hat from Crosby. Scarf of tipped fox from Gunther's.

THE upper left model is the autumn cloche hat, covered with black tulle lissé and faced on the under brim with black velvet. A huge bow of satin striped broadly with velvet makes a simple but effective trimming.

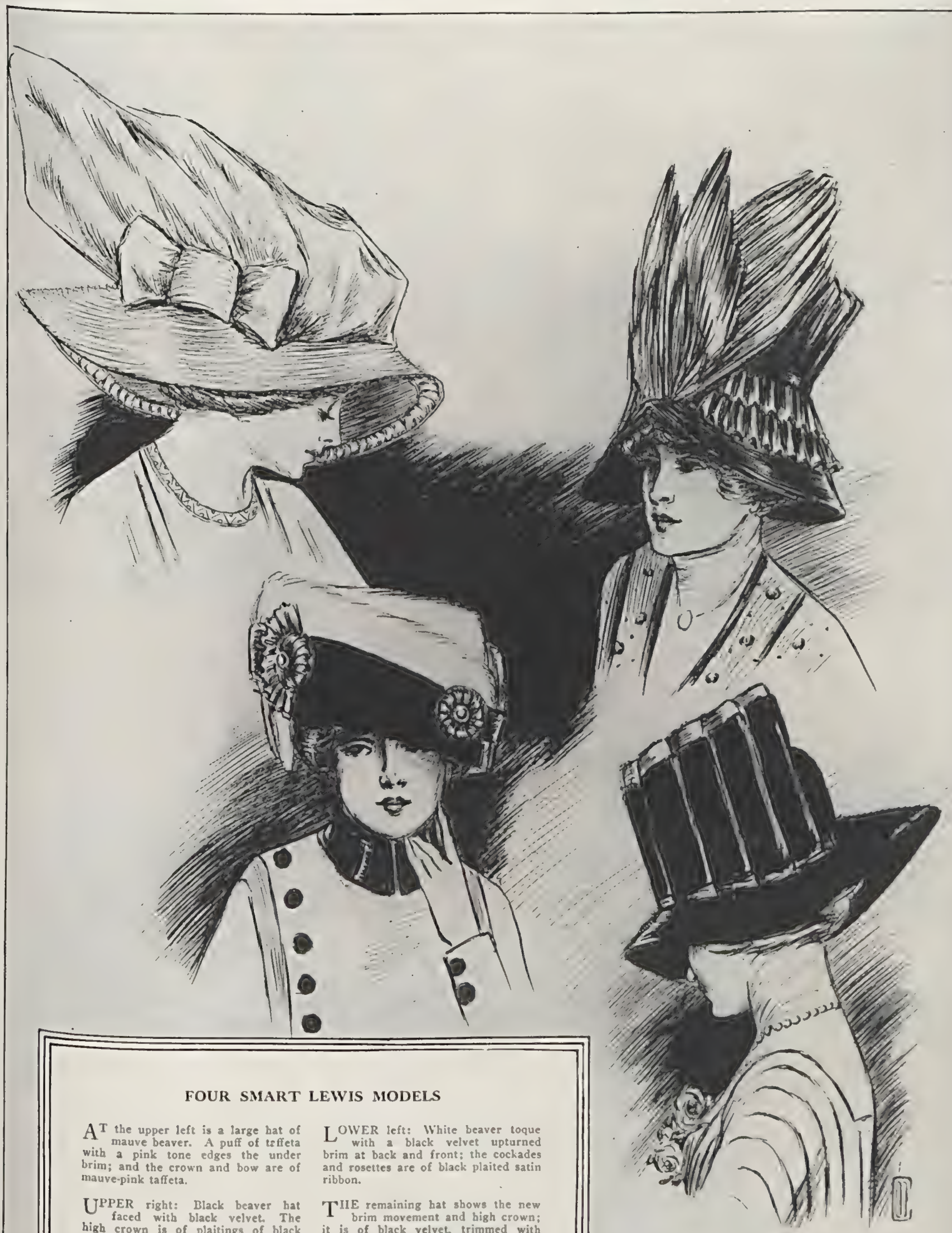
THE broad-brim picture hat shown in the upper right sketch is of black beaver faced with velvet and trimmed with lovely shaded gray and black uncurled plumes.

ONE of the few flower-trimmed models is seen in the hat at the middle of page; black beaver faced with black velvet is blocked in scoop shape and trimmed around the crown with large deep pink mousseline roses, from which rise a tall bed of black irises and foliage.



SUZANNE TALBOT model of black velvet trimmed with a broad band of light blue velvet tied in a bow near the back. A trailing branch of flowers in soft pastel tones of blue, pink and red forms a garniture across the top of crown. This model is worn over the new theatre cap which is strongly featured in the early autumn millinery. The cap is shown at the left; it is made of silver net with a brim of silver lace over an under-flounce of real lace. Importation of Louise & Co.





FOUR SMART LEWIS MODELS

AT the upper left is a large hat of mauve beaver. A puff of taffeta with a pink tone edges the under brim; and the crown and bow are of mauve-pink taffeta.

UPPER right: Black beaver hat faced with black velvet. The high crown is of plaitings of black silk; at the front is perched a scarlet bird tipped with black.

LOWER left: White beaver toque with a black velvet upturned brim at back and front; the cockades and rosettes are of black plaited satin ribbon.

THE remaining hat shows the new brim movement and high crown; it is of black velvet, trimmed with flat loops of black velvet ribbon edged on either side with black satin.



LODROS model in black velvet with breast and wings in a pale café-au-lait shade. Imported by Bernard. Badger fur scarf. Photographs posed by Miss Veneta Fitzhugh.



TOQUE by Saget of Paris; of black velvet faced with old-rose taffeta and trimmed with old-rose and black plumes. From McCreery. Opossum scarf from A. E. Jaeckel.



A LARGE plumed evening hat, worn with the fascinating new *"bavolet"* of fine, real lace; a scant flounce of similar lace is draped becomingly at the edge of the brim.



A MODIFICATION of the "toreador" or "Spanish" hat developed in black velvet, with a cluster of white satin roses and natural green leaves at the right side. From Crosby.



The Erie Canal as pictured on an old bandbox now in the possession of Mr. Joseph Bradley, Jr.



A quaint scene from a bandbox in Mr. Alexander W. Drake's notable collection



Interesting box in the Bolles collection, dating from 1800; presented by Mrs. Russell Sage



A scene of historic interest taken from a bandbox in the Drake collection

The BANDBOX CHRONICLE *of the* COLONIAL ERA



One of the gaily colored prints reproduced from another box of the Drake collection

THE old-fashioned bandbox was a sort of picture postcard of the latter eighteenth and early nineteenth centuries—with the exception that instead of being concealed in the postman's bag or laid away in albums, these brilliantly colored pictures of the events of the day, pasted over the swelling sides of the generous hatbox, were displayed in rows on the cupboard shelves, swung from saddle or pillion, or gaily decorated the square seats of the rumbling stagecoach. Everyone traveled with a goodly supply of hat and bandboxes, with the result that the urchins who gathered to welcome the incoming stage at the crossroads, and the goodwives that peered between the flower-pots of the window-sills—all were able to regale themselves with a pictorial resumé of the big world's doings beyond the village green. All the favorite heroes of the day appeared in these spirited, hand-made, hand-printed woodcuts. Napoleon wending his weary way from Russia over a path strewn with wonderful human forms, frozen in masses of ice, and Zachary Taylor in tented camp-ground, infantry at drill and galloping cavalrymen. The Washington Memorial paper, in gray and white, published when all the nation went into mourning (even to the extent of hanging their walls with mourning emblems, weeping willows, tombs, and patriotic insignia), covered with gloom these usually gay receptacles.

Three colors were generally used, strong, natural dyes, that, remaining clear and beautiful through the years, though bright, were never crude. Sometimes the same scene is found printed in a number of different schemes of color, as in the case of the two copies of the Erie Canal. One of these may be seen in Alexander Drake's well-known collection—a part of which is temporarily housed in the Jumel Mansion—while another is owned by Joseph Bradley, Jr. Another speciment—blue houses, green trees and yellow sky—dating from 1800, in the Bolles Collection at the Metropolitan Museum, is a beautiful example of fine decorative coloring and simple design.

Of more purely historic interest are reproductions of certain public buildings, such as the early Deaf and Dumb Asylum (which stood near Park Avenue and Forty-ninth Street), pictured much like a Noah's ark, framed in precise trees; Castle Garden when still an island; New York City Hall before the Postoffice was built on the garden beside it; the Capitol at Albany—all these, besides such pictured relics of bygone days as the village fire-brigade with portable engine drawn by willing citizens.

Wall papers, with which these boxes were covered, and upon which the gay prints were mounted, appeared in America in the middle of the eighteenth century—and the earliest ones were very expensive, these being imported and beautifully made, some hand painted, some made from hand-printed wood blocks, often retouched by hand. Dorothy Quincy's wedding wall paper was just such a paper, made in England especially for her, with an exquisite design of garlands and cupids. Many among the leading citizens of the colonies hung their houses (literally hung, for in many instances these papers were not pasted to the walls) with these beautiful reproductions of old brocades, of Oriental embroideries or of realistic scenes of foreign lands. But these were very precious, and it is doubtful if any scraps were left over for home-made boxes. When printing in America became general, the earlier wall-paper designs were copied more cheaply and other designs were invented, and the fashion became popularized. Wood block printing of local events then pleased the fancy of the populace as the illustrated colored supplements of the Sunday press do now.

The making of hatboxes, and of smaller boxes, perhaps more correctly styled "band" boxes, was, like many other American industries, conducted in the home. This fact is attested by an amusing story told me by the curator of the Jumel Mansion, when showing me the many boxes there from the Drake collection. Not very long ago an old lady from "up-country" came into the Museum and wandered from room to room until she came at last to a number of bandboxes reposing on a bureau. "Well, if those don't look like Hannah Davis' boxes!" she exclaimed. "And who was Hannah Davis?" asked the Curator, who happened to overhear her ejaculation. "Why, Hannah lived in Jaffreys and she used to come driving round the country in the winter-time selling her handboxes, and Sakes Alive! if those don't look just like 'em!" The Curator picked up the boxes and opened a number of them of many sizes, some covered with simply flowered papers such as are still to be seen in some New England farmhouses; one glorious big box had the scene of Napoleon's return from Russia, already described. This last one was lined with a newspaper bearing the date, "The Boston Traveller, Tuesday Morning, July 16, 1833," and giving part of the description of the re-decoration of the East Room of the Executive Mansion for General Jackson, while pasted inside the cover of the box, as inside some of the smaller ones, was a neat printed label, reading,

"WARRENTED.
Hand-nailed by
Hannah Davis,
Jaffreys, N. H."

Bit by bit, as the machine-made commodities of the nineteenth century waxed, and hand labor became less and less in demand, little industries such as this one were taken from the hands of the housewives, in some cases leaving a sad void in lonely lives stranded in back-country districts. I recall that in Canterbury, N. H., there is still shown to visitors a country meeting-house, known as the "Worsted Church," from the fact that it is "decorated" inside with the strange worsted aberrations of a solitary female, who aimlessly and ignorantly sought for some outlet for her artistic aspirations, not many years after the more fortunate Hannah Davis was still doing a thriving business in hat-boxes. "Old Miss Monmouth," as the natives style this artist in worsteds, shut herself up in the old Monmouth house, barring doors and windows in half-crazy seclusion, the last of her race, and spent her days in cutting designs from pieces of old wall papers, and pasting them over large pasteboard urns, tripods, crosses, lambrequins and brackets; working month after month on more and more complicated and bizarre pieces of her own invention. Finally, to satisfy her desire for space, she tore out the partitions of the upper rooms of the old farmhouse, only to replace them by some fantastic architecture of her unsatisfied imagination. It is no far cry, as history goes, from Dorothy Quincy's wedding to the last of the Monmouths, but, short as is the period, it covers the rise and decay of the wall-paper bandbox. The twentieth-century hatbox is another story!

LADY CANDOUR.



A bandbox of the Drake collection, showing Napoleon's Retreat from Moscow

The YOUNGER GENERATION



Smart costume in serge with kilted skirt

THE fashion of wearing black stockings with white shoes, which adults adopted this summer, has been accepted for the children, and the combination is not inharmonious if white frocks and white hair-ribbons are worn. With colored frocks, however, the all-black or all-white foot dressing would be preferable. The style is especially good where a little girl is wearing mourning, as it gives emphasis to the note of black which is usually expressed only by the hair-ribbon and the black belt or sash. Recently I saw some frocks worn by a child in mourning which were in excellent taste; all the edges of her dresses being scalloped in black silk, or decorated with feather-stitching done in black.

ORNAMENTAL HANDWORK

The use of decorative stitchery was never more in favor than now, it being applied in all manner of pretty ways. There is a renewed tendency to introduce smocking into the ornamentation of children's frocks, and the liking for it grows, because the fashion of merging the waist and sleeves in one adapts itself admirably to this form of trimming; the yoke device extending down on to the kimona sleeve without interruption, and the belt being indicated only by the smocking.

Such a pretty little shrimp-pink challis was smocked with white, in this way, and worn with white accessories. The smocked chambray dresses, so popular this summer, can be worn quite late in the autumn with warm underclothing, or with a sweater during the damp hours of morning or evening, either for play-frocks or school. The time expended in these fancy stitcheries is well worth while, for they are so effective; and in addition to being fascinating work, they will last as long as a thread of the fabric holds together. In fact, any kind of handwork is now highly esteemed—smocking, scalloping, hemstitching, herring-boning and faggoting—all of which serve not only to relieve the plainness of little gowns but to give them chic and originality as well.

A FRENCH IDEA

A beautiful application of eyelet embroidery was shown in a French frock worn on the occasion of a garden party. The lower edge of the white batiste princess was faced with pale-blue batiste in a large scalloped style that was outlined by the embroidery. The front panel and the lower halves of the sleeves were also made of the embroidery. The panel formed a square at the throat, where it was finished with folds of the pale blue. A soft messaline blue sash in the Directoire style was fastened at each side of the panel front with a rosette, and ended in a tassel. How chic it was, yet, when analyzed, how simple! Developed with pink, and with all-over lace, instead of the handwork, it would be a charming little party or dancing-school frock.



Youthful hat model for the young girl



Simple costume developed in olive green serge



Becoming model in blue rajah buttoning down the left side

THE SEMI-PRINCESS STYLE

Gowns for misses find their best expression during this late summer in the semi-princess style, and the approved Russian fashion of closing such a costume with ornamental buttons from the left shoulder to the hem of the skirt is very becoming to slight, girlish figures. One frock in this style was made of hydrangea blue rajah—in that peculiar shade of blue to be found in those flowers after they have turned from pink—and the large buttons which closed the simple, straight gown and formed its sole trimming, were covered moulds of the silk embroidered in Havana brown—this same shade being introduced with good effect around the semi-low neck.



Lovely party dress of batiste and eyelet embroidery



Soutache braiding affords a pretty trimming for school frocks

SLIM EFFECTS APPROVED

The very narrow skirts are especially suitable for these youthful figures, and the suits that are being prepared even now for cooler weather display a new fashion detail. The coat is cut in straight lines to half-length, except in the middle front and back, where a kilted piece about six inches deep is inserted. One in olive-green serge was made in this fashion and worn with a self-colored turban of velvet, having a mob-cap crown.

LARGE HATS PREFERRED

One cannot blame the young girls for choosing the larger hats, since they frame the youthful faces and fluffy hair most becomingly. Some of these hats are covered with Persian print and finished with quite conventional trimming. A large-brimmed hat made of bengaline or some other silken material answers excellently for wear between seasons until felt or velvet is appropriate.

SCHOOL FROCKS

The narrowing circumference now prescribed for children's skirts is achieved by eliminating every inch of superfluous material, and the match-like silhouette is the result. Several smart models anticipating the return of school days show this narrowing tendency. It must always be understood, however, that the child's free movements should remain unhampered, and that the skirt-width must admit of activity at the knees and give scope for running and jumping.

Such close styles of frock require much applied trimming to relieve their plainness, such as embroidery or braiding. One little model developed from raspberry henrietta was braided in self-color in a charming way. The front of the skirt and the lower circular band were cut in one, this panel continuing up the front of the waist, and the whole was outlined with braiding. The sleeves were a part of the bodice, and flat lace frills finished the collarless neck and three-quarter sleeves. A crush belt of black satin was fastened in front with a broad Russian buckle in silver, and a soft black satin bow was worn at the throat. Simple and girlish was it for the going-away wardrobe of a boarding-school maiden.

SMART PRACTICAL STYLES

The other two models were coat-suits. One that was developed from marine-blue serge had a kilt skirt with a box-plait front, a straight coat trimmed with stitched bandings, and a bit of colored embroidery on the notched collar—so eminently practical for everyday wear, with its mushroom hat of coarse braided felt, trimmed with folds and a rosette of marine-blue velvet. The other little suit of dark tan-colored prunella was of Noah's-ark straightness and trimmed with military braiding on the coat—which was not intended to close tightly—and on the sleeves. Two overlapping ruffles—so scant that they were practically circular bands—surrounded the skirt's lower edge, and the lace guimpe was outlined with a four-in-hand tie.

GOOD FEATURES IN SPORT-SUITS

There is considerable variety to boys' Norfolk suits, and the familiar model with the box-plaits going over the shoulder and down the back is not as prominent as some others; notably one that had forward-turning kilt-plaits in the front, held down by large patch pockets below the belt. This was made of a réséda Scotch mixture, and was quite plain in the back. Another made of brown cheviot had box-plaits in the front only, the back plain but belted. Quite the most interesting suits shown for boys, passing by the conventional Russian and sailor effects, were those made in the style known as "Rugby." This consists of knickers made with little fulness, and fastened into rather wide bands at the knees with several buttons. The semi-fitted coat is as long as the Norfolk jacket, and has four large patch pockets on the fronts of the single-breasted coat; all of them fastened up to the coat with a single button and buttonhole. The back of this Rugby coat, in its several variations, consists of a straight unseamed portion with a shallow stitched-on yoke, having the fulness at the waist-line gathered into a flatly stitched belt that is visible only at the back. This is an admirable suit for all kinds of sports, and it is not so heavy in appearance as is the Norfolk with its set-on plaits.



Practical coat suit of prunella ornamented with braid



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AUGUST DAYS IN STAGELAND

(*Continued from page 32.*)

that most difficult task of joining comedy and pathos so that each touched the other without artistic interference and—like all players of his calibre—he so lived his character that one sometimes forgot that he was of "the land of make-believe."

It would be unfair to Winchell Smith to assert that without Mr. Matthews "Love Among the Lions" might have faltered, yet one cannot but feel that to the player quite as much as to the playwright was due the popular approval bestowed on the first two nights. Mr. Anstey's novel does not offer enough material to sustain interest throughout four fairly long acts, and to the fact that Mr. Smith is often compelled to introduce trivial incidents, retarding continued action, is due the unnecessary length of the comedy. Nevertheless, despite this attempt to spread the thin plot over too great an area, the play is one of distinct charm and would surely gain in merit if shortened.

Timid young men with matrimonial inclinations who would enter the connubial state even under conditions trying to the courage are recommended to study the experiences of *Theodore Saunders* before completing arrangements. Young *Saunders*—by profession a tea-taster and by nature a coward—loved *Lorano de Castro* from a safe distance until he gathered sufficient spirit to make her acquaintance through engaging to take lessons in elocution of her step-father, *Professor Charles Polkinson. Lorano,* an emotional young woman hungering for newspaper notoriety, agreed quickly enough to marry *Theodore,* providing he was willing to have the ceremony performed in a cage of lions at the circus, in London Agricultural Hall.

All that happened afterward bore directly upon *Theodore's* efforts to secure permission of the circus proprietor and the lion-tamer for the unique performance, and the final preparations of the participants—which culminated in *Theadore's* fainting just as he was to leave his dressing-room for the arena and *Lorano's* flight at the same moment. The final act—the best, intrinsically and otherwise—in which the two young people find that they love each other deeply enough to marry under conventional conditions, was admirable, from every standpoint.

Jane Oaker made the heroine of the comedy a flesh-and-blood creature of high-strunk nerves, and her playing in the concluding scenes, where she is in a state of semi-hysteria, was convincingly realistic and natural. Ernest Stallard as the pompous professor of elocution, J. E. Miltern in the character of the lion-tamer, and Clarence Handyside as the rough circus-proprietor, were thoroughly competent in rôles of importance. May Blayney was weak in her dialect, and her *Mlle. Léonie,* the lion-tamer's colleague, suffered correspondingly. The remainder of the cast, including Elsie Clarens, Richard Sterling, Ernest Cossart, George T. Barber, Amy Sumers, Ivan Simpson and George Spelvin, was acceptably competent. "Love Among the Lions" has some excellent moments and A. E. Matthews many. They are both worth seeing.

REBECCA OF SUNNYBROOK FARM

"REBECCA of Sunnybrook Farm," that dear little personage whom Mrs. Kate Douglas Wiggin gave us to laugh and sob about in her Sunnybrook Farm stories, will come to New York in October under the guidance of Messrs Klaw and Erlanger. *Rebecca* of the drama is much the same Rebecca that appeared in the book. Mrs. Wiggin has snipped off a bit of the book characters here and there with the aid and assistance of Charlotte Thompson; but Rebecca, in the main, is the same person, and you'd never mistake her, despite the snipping.

There isn't much that one could describe as a plot. It's just a story that concerns a young country girl who is "loaned" by her widowed mother to two maiden aunts to acquire an education, that she may become a school teacher and liquidate her father's only bequest—a mortgage on the farm. Her arrival at the aunt's home, her meeting with the children of her new neighborhood, her "robbing" of the family clothes basket in order to get a robe for the princess in an impromptu play, the consequent nursery disgrace and running away from home, provide interest early in the play. Rebecca's "growing up," the death of the "grouchy" aunt and the betrothal, which comes near the close, hold interest tense to the last.

Edith Taliaferro—according to the Boston verdict—is adjudged to be a nearly perfect Rebecca, while Archie Boyd, a character actor, shares the lead and the honors with Miss Taliaferro. The rest of the cast as they will appear in New York are: Marie Day and Eliza Glassford as the *Aunts,* Ada Deaves as *Mrs. Sawyer,* Viola Fortescue as *Mrs. Simpson,* Edith Storey as *Emma Jane Perkins,* Violet Mersereau as *Clara Simpson,* and Etta Bryan, Sam Coit, Ernest Truex and Harry Brown in the remaining parts.

"THE ARCADIANS" REOPENS

THAT delightful musical comedy, "The Arcadians," which deserved the long run it had last season, made its reappearance at the Knickerbocker Theatre a few evenings ago, freshly prepared for the out-of-town campaign shortly to begin. The tuneful music, bright lines and entertaining situations were as welcome as before, and most of the principals who scored, during the piece's first appearance here last winter, were again in evidence.

MUSIC

NEARLY one year ago, in a special article forecasting the opera season of 1909-10, Vogue predicted the coming of the so-called "opera trust." Late last spring this forecast was verified in the negotiations concluded with the acquiring of the Manhattan Opera Company properties and contract rights by the older Metropolitan organization and in the announcements of affiliations with the Chicago Grand Opera Company—then newly formed—and the Boston Opera Company. The final chapter of this unusual story of the unification of musical affairs has just been added—in an arrangement, between the Metropolitan Opera Company and Thomas Beecham, the English impressario, whereby the leading artists of the New York institution are to be available for future spring seasons of opera to be given in London at Drury Lane.

Verily, it would seem that there is no limit to the extent to which combinations may extend. In the present instance it is not unlikely, however, that for at least a time the musical patrons of this country will profit by the situation as it now stands. Ordinarily, such a thing as a "trust" is adjudged inimical to the best interests of the people, and though it may appear an anomaly, it really looks as though the "opera trust" is to be a "good trust." Certainly, if the directors of the Metropolitan carry out their announced intentions, no one will have cause to do other than give forth thanks for opportunities to hear the best opera under conditions calculated to insure permanence.

Up to the present, with scant exception, most of the opera heard outside of the few large cities has been inferior in quality and expensive at almost any price. Now, we are told, it is the purpose of the Metropolitan Opera Company, and its allied companies, to so subdivide the United States territory that music lovers in the smaller cities and towns may have the privilege of hearing operatic performances of the highest quality at prices within the reach of all. Of course this does not mean that those accustomed to the popular-prices variety of opera can pay the old-time small fees for superior presentations, but that the best may be had, instead of the commonplace, at figures not considered excessive.

At all events, there is evidence in abundance to warrant the belief that the world's greatest singers and conductors will be permanently at the disposal of the American public—that the Metropolitan forces can now make contracts for practically all of the newest operatic novelties, fresh from the pens of European and American composers. Inasmuch as the Metropolitan Opera Company can guarantee an increased number of performances to principals, orchestra players, chorus, ballet and composers (for their works) it is apparent that they will obtain first and exclusive rights to the services of whomever or whatever it appears desirable or essential to obtain. If this consolidation marks the inception of monopoly, it introduces, as well, the beginning of standardization—the whole country.



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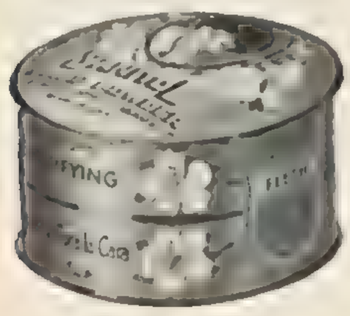
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SANITOL

AN EXCEPTIONAL LEADER

By E. N. VALLANDIGHAM

AT an age when most men no longer expect promotion to posts of arduous executive work, Mrs. Ella Flagg Young became superintendent of the Chicago Public Schools, with 6,000 teachers and a quarter of a million pupils under her charge. Now at sixty-five, and after eighteen months in her new sphere of work, she is generally recognized as having proved her exceptional fitness for the huge task. It is her distinction to be the only woman occupying such a place in the school system of a great community.

Mrs. Flagg is in large measure the product of the school system which she has been called upon to administer, for not only is she a graduate of the Chicago High and Normal Schools, but most of her professional career has been connected with the public school system of that city. She has passed through all the grades in the teaching force, and has reached the head of the system by a process of slow but sure promotion. Perhaps the crowning evidence of her special gift as teacher and administrator lies in the fact that she deliberately left the public school system for a time to engage in other work, and returned to it at the call of the authorities, because they saw in her exactly the qualities that they needed. She was graduated at seventeen, and as a young woman she began teaching a primary school at a salary of $25 a month. She was promoted to one of the grammar schools, thence to a high school, thence to the principalship of an elementary school, and finally, when Dr. E. Benjamin Andrews was superintendent of the Chicago Public Schools, she became one of his district superintendents. Mrs. Flagg is a woman of strong convictions, and energetic personality, and accordingly she found herseld in disagreement with her superiors in office. Rather than continue in a post where she could not be thoroughly loyal to her chief, she voluntarily retired from the work, and it was generally supposed that her career in relation to the public school system of Chicago was at an end.



Photo by Paul Thompson

Mrs. Ella Flagg Young

President Harper of the University of Chicago, seeing in the retiring district superintendent the kind of material he needed, called her to an associate professorship. When, however, her immediate superior resigned his post in the university she felt that loyalty to the ideals which she held in common with him required her retirement. Soon after she was recalled to the public school system, and she now distinguished herself as principal of the Normal School. Her elevation to the superintendency of the system came when she was entering her sixty-fourth year, and instantly she was one of the most discussed women in the country, since her post and her salary were such as no other woman in the teaching profession had hitherto attained. A man who has been connected with the public schools of Chicago for half a century is quoted as saying that Mrs. Young is the only superintendent who ever completely dominated the situation. She has won the confidence of her 6,000 subordinates, and has managed in the first eighteen months of her incumbency to keep on liveable terms with whatever antagonistic forces she has encountered, so that the school system has presented an aspect of unaccustomed serenity. One of the wisest sentiments quoted of Mrs. Young is her declaration against the "don't" method of handling children. She said:

"I have seen the hands of children fall almost mechanically on the rulers and pencils which the teacher was charging them not to touch. The situation to be met is to make the child think of what he can do, not what he cannot do. . . . This new point of view of the teacher's duty makes the work of the class-room less wearing. Every child is to be made captain of his soul, instead of there being one conscience and that the teacher's. You will see that with the new generation of teachers the corners of the mouth are turned up instead of down."

Many academic honors have come to Mrs. Young. She has been president of the Illinois State Teachers' Association, she has just received the degree of LL.D. from the State University, and at the July convention of the National Educational Association, at Boston, she was made president of the organization for the year 1911. It is not to be supposed that a woman so conspicuous has escaped criticism or failed to make enemies, and some of those who opposed her elevation to the last named honor charged her friends with the grossest electioneering tricks. She has done a man's work with distinguished success ever since she came out at the head of the list in an examination for promotion to a public school principalship, in which she was the only woman. The very fact of her having conspicuously succeeded in such a sphere has doubtless aroused some jealousy, while her personal vigor, although softened by tact, has at times raised opposition to her plans and methods. Perhaps one of the most important secrets of her administrative success is to be found in her quoted opinion:

"Where there are 6,000 teachers there must be rules, but I think the most useful part of my work is to find out where rules should be broken. . . . Flexibility is necessary, and the superintendent should know when to be flexible."

It is this conviction that has enabled her in some measure to overcome the almost inevitable tendency of a great educational machine to grind on relentlessly to the destruction of essential individuality in its component parts. No other woman of sixty-five and few men of that age in educational or other work are carrying such an administrative burden as Mrs. Young seems to bear with a sort of triumphant lightness.

A NEW HISTORY

PROFESSOR EDWARD CHANNING, of Harvard, in consultation with Susan J. Ginn, Master's Assistant in the Hyde School, Boston," has written an elementary school history of the United States, bearing the title "Elements of United States History" (The Macmillan Company, 90 cents net), which undertakes to tell our political, social, industrial, and military story from the beginning in about 350 pages—a task, indeed. We think the author might have been just a little more specific as to the origin of party names, and some might take exception to the account of the trusts given in the latter part of the book. Professor Channing has executed very well a difficult task, but we suspect that elementary history will either disappear from the lower grades of the schools or be treated in some radically different fashion.

Note.—With a view to ascertaining the opinions of readers as to preparatory education, Vogue hereby invites those interested in the subject to indicate in letters of not more than two hundred words each their ideal of what a preparatory school should be. Vogue will publish in a future issue such letters as seem most significant and suggestive, with or without the names of the writers, according as they may indicate in sending the communcations.

EDUCATIONAL BUREAU

REALIZING the perplexity that sooner or later confronts every family in the country when the question of "which school for the boy or girl?" arises, Vogue has established an Educational Bureau. Its purpose is to aid the readers of Vogue in choosing preparatory schools for their children, and to furnish detailed information about colleges, technical schools, etc. Parents wishing such information may address the head of the Educational Bureau with full assurance that their letters will receive thoughtful consideration and prompt response.

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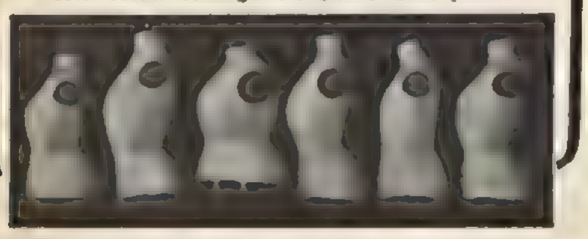




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CONCERNING ANIMALS

THE Pope has given great cheer to the anti-vivisectionists by his stern rebuke of a parish priest in Terraic, near Spoleto, who had been guilty of wanton cruelty to a number of birds. The priest in question had invented an aeroplane with adjustable wings, identical to those of the swallows. In an interview the inventor explained that he had studied the flight of swallows, and admitted having cut off the wings of several live birds and having replaced them with mechanical wings which permitted the birds to fly. The priest added that the birds were, indeed, martyrs to science, but that it was indispensable that they be tortured, as it was necessary to test his invention and he had not the money to build models. The correspondent of a British journal further relates that when the Pope read the interview he wired the Bishop of Spoleto, threatening severe punishment to the parish priest if he again resorted to these cruel and barbarous methods. The inventor was in turn warned by the Bishop that the Pope would deprive him of his right to celebrate mass if he continued his experiments in such a manner. At the same time the Pope sent a sum of money to enable the priest to build models, as His Holiness wished to encourage aviation as well as to prevent cruelty.

POLICE TO AID ANIMALS

A very important development in the metropolis was the general order issued in July by Police Commissioner William F. Baker, directing the police force to pay special attention to cases of cruelty to animals, particularly to horses drawing overloaded vehicles or suffering from sores, lameness or other ills. Finding that the Commissioner and likewise the Mayor were desirous of utilizing the police to enforce the laws against cruelty to dumb creatures, the editor of this department wrote to the Commissioner, bringing to his attention the merciless cruelty of the foreign peddlers of the Bronx, many of whom get their supplies from Harlem market. In sparsely settled regions above the Harlem River the main reliance of many households is upon these produce peddlers. The districts supplied by these men are great and, not infrequently, beside a heavy load of produce, the poor horses are compelled to draw two and three men in the wagon. A prompt reply was received from the Commissioner's office, stating that the complaint would be investigated immediately. As there are eight thousand policemen spread over Greater New York, it can readily be seen that, even though only twenty-five per cent. of them delight in obeying the Commissioner's orders, an enormous amount of good can be accomplished. If the A. S. P. C. A. with its handful of agents can in a single month (in addition to the other work performed) arrest and prosecute as many as 200 drivers, suspend from work more than 600 horses and cause to be shot 300 more that are disabled beyond recovery, what an immense number of horses can thousands of policemen befriend. It is noticeable, since the Commissioner's order, that the police appear to be noticing overloading—a new thing for the metropolitan traffic.

VIVISECTION A FIERCELY DEBATED SUBJECT

The general lack of information in regard to vivisection was exemplified in a review of a work on the Humane Movement, which appeared recently in the "Survey," the organ of the Charity Organization Society. The reviewer referred to the fact that the author touched lightly on controversial questions and then went on to make the amazing statement that "doubtless many will be disappointed to learn that the question of vivisection has not been definitely settled by the author"—who, by the way, is not a physician. It is truly surprising to find any intelligent reviewer imagining that a practice that is hotly debated within the medical profession, and which has powerful medical advocates for and against it, flourishing societies that urge its abolition and others for its defence, can be settled out of hand by a college professor! Their germ theory of disease causations and cure, which is the excuse for vivisection, is destined to travel a thorny road of fierce controversy for some time to come. Discreet, indeed, is the non-medical author who refrains from posing as definitely settling the question, since any such assumption would render him ridiculous. Meanwhile, it were well for everyone to look carefully into this important subject, remembering always the scientific imbroglio aroused by the Darwin discoveries.

THE DOG'S BATH

Dog washing is treated intelligently in a recent issue of the "Dog Journal," several valuable don'ts being given. Among these is one in regard to puppies—that they should never be washed before they are weaned; nor should dogs afflicted with eczema, or other parasitic skin trouble, be washed until the malady is cured, as the bath, instead of soothing or correcting these troubles, irritates the skin and aggravates them. When a bath is desirable have everything in readiness before beginning operations, a proper provision including good, pure soap, rough towels and two tubs of water—one warm and the other lukewarm. Wash the head first, then wet the whole body, pouring the water on slowly from some small utensil. If the dog is timid about water, speak to him encouragingly. After a thorough wetting, the soap is used and worked up into a good stiff lather, friction being applied up and down each limb, as well as on the trunk, until thoroughly cleaned. Rinse with the water in the second tub, the temperature of which should be slightly cooler. Then lift the dog out, squeezing what water you can from his coat, and allow the dog to shake himself. Finally, give him a strong rubbing with the towels.

DISCIPLINING A CRUEL OFFICER

A police officer of the mounted traffic squad thought to cure his horse, Monte, of automobile fright by striking him over the head with his nightstick. A woman passer-by preferred charges against the man, John E. Copeland by name, that resulted in his arrest. At his trial he offered as extenuating evidence the amazing information that he was only following a custom that he said prevailed in the west—breaking bottles of warm water over the heads of terrified horses. When they feel the warm fluid running over them they think they are bleeding to death and are so engrossed with this possibility that they forget their terror of automobiles or whatever else frightened them! This queer plea, however, did not save the accused from being unhorsed, fined thirty days' pay and sent to the Mercer Street Police Station—which, because of the strict discipline maintained there, is called the Penitentiary. The Police Commissioner stated that had the woman (who brought the complaint) appeared at the trial, the punishment would have been even more severe.

HOT WEATHER HORSE ADVICE

That well-informed lover of horses, Mrs. Huntington Smith, continually publishes many directions for the proper care of these creatures of burden, her hot-weather suggestions laying stress upon horses being allowed to drink a little at a time, but frequently. If hot and tired the animal should be relieved of his harness and allowed to rest a little before he is watered. Do not turn the full force of a hose on him and thus suddenly chill his chest, legs and back, but sponge his head and neck. If at all possible, and it usually is, remove a horse's harness during his noonday meal, and, while the hot weather continues, it pays to allow him a two hours' rest, as he works the better for this relief. One of the happy effects of the eight-hour working day is that horses in many trades also share, with their masters, the benefit of the increased opportunities for recuperation.

RATS AND AGRICULTURE

Indiana is one of the latest States to make war upon rats, a round-up of these destructive rodents having been made a few weeks ago. The farmers, merchants, poultry growers and grain dealers who are the principal sufferers from the rat's depredations, took a leading part in the crusade, encouraged thereto by the success that has attended similar undertakings in Manila and San Francisco. It is estimated that rats destroy crops in the United States to the extent of $200,000,000 annually.

[Note.—Communications concerning animals or birds and all phases of their protection should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

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Use Tudor Shampoo Powders

They will preserve and beautify the hair, cleanse the scalp and eradicate dandruff.

Twelve in a box. Each powder sufficient for a good shampoo.

No other shampoo preparation so convenient, satisfying and safe.

Sent prepaid upon receipt of 50 cents in stamps and *the name of your local dealer.* Write to-day.

Regal Chemical Co., Boston, Mass.

A REGIME OF YOUNG QUEENS

(*Continued from page* 10.)

Once, when Don Jaime was still in swaddling clothes, they arrived early one morning by automobile in the "very loyal city of Seville." They at once drove to the Church of San Gil, in the Macarena, one of the humblest quarters of the city, where the image of the Virgin of Hope is the favorite object of invocation for poor mothers. Aside from this attraction for Andalusian women, the church is of great historic interest. A panting policeman, who had recognized the occupants of the motor, when it had stopped at the inn, made for the church, *ventre à terre*, and arrived at the door, hardly able to speak. There the sacristan met him and this pithy dialogue occurred:

"Where is the priest?"

"Not here."

"The assistant priest?"

"Gone home."

"The organist?"

"Gone to the market to buy his lunch."

Then the breathless official gasped out: "It is the Queen! She is coming to San Gil! She is almost here!"

"Caramba!" shrieked the sacristan, almost fainting. "The Queen is coming, and there is no one to play the Royal March!"

Presently the Queen, King Alfonso, and little Jaime arrived, but the Macarena women did not trouble themselves about the sacristan's embarrassment. Hundreds of mothers with infants in their arms collected as if by magic and greeted the Queen with such shouts of delight that the strains of the march would not have been heard if they had been played.

King Alfonso is an intimate friend of Prince Arthur of Connaught, in spite of the fact that the latter's sister, Princess Victoria, once rejected the King's suit, after she had taken one glance at his photograph.

Queen Victoria Eugénie still enjoys the boyish, sentimental love her husband first gave her, and as that husband, in his ideas, in his reading, in his sports, and in his manners, is so very English, her influence has undoubtedly accounted for much in his firm support of the Canalejas Ministry in its struggle with the Vatican. Moreover, she diplomatically handles a most difficult situation at the Spanish Court in a frankness of manner and an honesty of purpose which quite disarms the intrigues and jealousies that surround her.

ELIZABETH OF BELGIUM

On many points, both physically and intellectually, Queen Elizabeth of the Belgians has much in common with Queen Mary. Neither is statuesquely beautiful, but both are moderately good-looking and have excellent figures. To the practical attainments of Queen Mary, however, Queen Elizabeth adds others, more or less pertaining to the imagination. She is the daughter of the late Duke Charles Theodore of Bavaria, celebrated as an oculist, and, indeed, she herself holds the degree of Doctor of Medicine, conferred upon her by the University of Leipzig.

Her early married life with the nephew of the late King Leopold, it is reported, was not particularly happy, for if Prince Albert possessed the unmistakable Coburg nose, he also had that other Coburg characteristic—of occasionally straying from his own fireside. In spite of the fact that she had already borne him three children, the Princess returned to her parents in Munich in 1907, declaring her intention of never revisiting Belgium. The next year, however, the couple were reconciled, and now King Albert is a most model husband and father. It is not known by what means the reconciliation was effected. It is known, however, that the Belgians are extremely proud of both their new King and Queen, and that the former is not only contented, but happy, in allowing himself to be swayed by the mind of the very intellectual woman who is his wife.

Her late uncle by marriage was fond of calling his niece a "*bas-bleu*," but it was noticed that he had a wholesome regard for her refinement, if not for her prudery, and judiciously curbed his somewhat broad conversation in her presence. She is a woman who finds her greatest happiness in doing for those dear to her rather than in having them do for her. She waits on her husband "by inches," as the saying goes, brings him his letters, answers many of them, and reads to him nightly, principally from English, German, and French newspapers. Scientific periodicals in these languages also form a large part of their reading and discussion, and he has learned to accept her dominance with good grace. To all appearances, by her energy, her attentiveness, and her unfailing enthusiasm, she is the ideal consort such an easy-going, phlegmatic giant requires to keep him up to the mark.

THE LITTLE DUTCH QUEEN

The marriage of Queen Wilhelmina, which for several years was childless, has given rise to rumors from time to time of her unhappiness; but these rumors have been consistently denounced by the Dutch, whose enthusiasm and pride in their young Queen is a worthy tribute to the house of Orange-Nassau. When, in the spring of 1909, little Princess Juliana came, they successfully concealed their disappointment (that she was not a boy) by vociferous rejoicings in their homes and public places. Secretly, the Dutch believe that his Satanic Majesty, owing to the supplications of his Teutonic Majesty, is manoeuvering to secure the Lowlands for the German Empire.

THEIR MAJESTIES OF RUSSIA AND ITALY DOMESTICATED TYPES

To such a great age did their fathers live, that King Gustaf of Sweden and Frederik VIII of Denmark really belong to the generation of the late King Edward, and their wives, Queen Victoria and Queen Lowisa, are of the type made so familiar by Queen Alexandra during Edward VII's brief reign. But, perhaps for reasons of environment rather than age, this type may also be found in the younger generation as represented by the German Empress, the Czarina, and the Queen of Italy. These three have absolute control over the traditional sphere of woman's occupation as to household matters and the primary education of their children. Beyond this, except for their regular duties at Court functions, the influence of these royal ladies is not of a character to invite comparison with the younger queens, whose education, independence of thought and original character form the main subject of this paper.

The German Empress believes in and practises the functions of the German housewife, and, beyond the realm of her personal, domestic domain in the three "K's," previously alluded to, is ever subservient to her War Lord. The Czarina, who is a daughter of the Grand Duke of Hesse, looks upon life from a similar point of view, and so does Queen Elena of Italy, who, although a Montenegran princess, had a German governess and early absorbed the principles of German domestic education.

NORWAY'S PRETTY CONSORT THOROUGHLY OF THE TWENTIETH CENTURY

In the new Kingdom of Norway, however, we have the type of "the new queen" if not of the new woman. She was Princess Maud, the third daughter of Edward VII., and is married to the second son of the present King of Denmark. She is just six years her husband's senior. Before his election as King of Norway, by the separation of the Scandinavian monarchies five years ago, they spent much of their time in England, and there, in 1903, their only son was born at Sandringham. When the Danish prince, his father, took the Norwegian royal title of Haakon VII, a Norwegian name was also given to the little Prince. Instead of Prince Alexander, he became known as Prince Olaf.

Mother, father and son have now acquired the customs of their new country, but as everybody knows the advanced rôle that Norwegian women play in private and public life, it is unnecessary to particularize. Queen Maud's influence would possibly be more conspicuous were her ideas of the advanced position of woman expressed in less congenial surroundings. In Norway, however, her athletics and her addresses to women's clubs and her pronounced ideas on the co-operative function of her sex in home, business, and legislation are looked upon as a matter of course by the Norwegians, who would regard her as far behind the times were she otherwise.

There is not the slightest doubt that the younger generation of Queens, now reigning in Europe, will signally advance the condition of their sex, whether by strength of personality or on account of training and aspiration. Of course, this does not mean that they are all upon the same plane or look at woman's position in life from the same point of view; indeed, in formative influences there could be no greater contrast than that between the surroundings of the Queen of Spain and Queen Maud of Norway: no greater contrast of mental capacity than exists between Queen Elizabeth of the Belgians and Queen Wilhelmina of the Netherlands.

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¶ We are now in our new quarters, 22 East 48th Street. 4 floors and basement (25x105), where our facilities and commodious establishment invite attention.

¶ We remind our patrons that we can execute an early order in September with special swiftness, before the Fall rush sets in.

¶ If you have immediate needs, let us know them.

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informs us that the gown of black is to be more popular than ever this Fall.

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are specially adapted for the latest models in black gowns. The beautiful texture and finish of **"Griffon Fabrics"** commends them to the leaders of American society. Be sure that your own Fall wardrobe includes at least one gown made of the **"Griffon Fabrics."** It will attract favorable attention whenever you wear it.

While women going into mourning find the **"Griffon Fabrics"** particularly suited for their needs, any gown of the **"Griffon Fabrics"** imparts a delightful air of distinction to the wearer. The leading New York modistes use the **"Griffon Fabrics"** extensively.

"The Gown of Black"

is the title of the latest Griffon Fashion Booklet. It has been written and illustrated by foremost New York fashion experts and designers. If you will send us the name of your favorite department store, this "Griffon Fabric" Fashion Booklet will be sent free of charge and postpaid. Write for it to-day.

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The "Griffon Fabrics" include twenty different weaves—each 54 inches wide—combining all the latest serges, twills, diagonals, cheviots, etc. The words "Griffon Fabrics" are stamped on back of selvedge every three yards. Look for them. They are placed there for your protection. Write us if your dealer cannot supply you.



Photo by Trans-Atlantic Co.

Miss Ines Milholland, who figured in the Shirtwaist Strike, is now active in London Suffrage circles

THE MARCH OF THE SUFFRAGISTS

London the Center of a Brisk Campaign Between the Suffragists and the "Antis" —The Faithful in Frequent Parade

By "MAORILANDA"

PEOPLE are beginning to feel that they must take sides in the struggle now being waged in England between the Suffragists and the Anti-Suffragists. No longer is it a movement from which one can stand aside either from lack of interest or fear of ridicule. The numbers of those working are steadily increasing, foolish militant methods are being dropped and wiser and more dignified courses prevail. Now people can show their colors bravely, urged thereto by the feeling that it is not fair to wait till the work is done.

There are in England fourteen organized societies representing the 360,000 women who have openly declared for Woman Suffrage, and these, backed by almost as many men, have petitioned Parliament urging the extension of the franchise. Meetings are being held everywhere, hardly a day passes without an advertised gathering in London, while bands of workers of both sexes are scouring the provinces.

However, there is still plenty of humor in the situation. If the Suffragists organize a demonstration in one park, the anti-suffragists hasten to advertise one in another. Do the "antis" hold Trafalgar Square, the Suffragists circle around the throng beneath embroidered parasols bearing the legend, "Women Do Want the Vote." The latter make it a proud boast that in their ranks are women who will work for the Cause, cost them what it may; they hire no one, not even for carrying sandwich-boards, selling papers or distributing leaflets. Volunteers are called for, and immediately ladies step from their carriages to carry bundles of newspapers, standing in the gutters beside frowsy men who are calling the wares of the "Antis." And somehow they do it so graciously that when they take your penny and hand you a copy of "Votes for Women," you feel that a real favor is being conferred upon you. "Are you one of us?" they ask, in friendly, courteous manner, and if you, too, are not fighting openly for the cause it can only be admitted with a sense of shame.

It is the unconscious recognition of the class of the majority of the workers that is stirring the public at last. The women who are doing actual manual labor in the cause are those who have not personally felt the disabilities under which womanhood rests. They are fighting for their weaker sisters, so are untouched by bitterness, while stirred by the enthusiasm of humanity.

Often the women who chalk the dead-wall rubric, "Votes for Women—Come to Our Great Demonstration," are leaders in the social world, the petted daughters and wives of the rich, who have had since babyhood hosts of servants at their beck. Yet now, for the good of the "Cause," they are spending bodily strength, sacrificing reserve, in chalking pavements! I saw one slender girl fastening on her heavy bag of newspapers at a Piccadilly Club and trembling as she passed out through the footman-guarded portals. "Of course I hate it, and of course it's heavy," she said scornfully to an interrogating friend, "but it all helps!" And she went bravely out, wearing across her breast the sash with its emblazoned motto—"Votes for Women."

The assemblage for the last procession presented an extraordinary spectacle. Considering the numbers dealt with (twenty thousand were supposed to be in line) there was wonderfully little confusion. All the marchers knew the number of their sections and when they reached the appointed

(*Continued on page* 60.)

Dr.

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The marvelous natural healthy coloring it imparts to the cheeks and lips has made it wonderfully popular with fashionable women. The closest scrutiny fails to detect it, nor can it be displaced by perspiration or bathing; of the highest value as a beautifier and purifier of the skin. A 25c. trial box will convince you.



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A refreshing and medicinal face powder for beautifying the skin. It will not clog the glands or pores of the skin. Flesh and White, 50c. a box.



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The enemy of an impure skin or bad complexion, purifies it and acts as a food, making the skin clear and healthy; does not produce a downy growth. Boxes 25c. and 50c.

There are cheap imitations of the above preparations on the market. Be sure the name of Dr. J. PARKER PRAY is on every article.

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Is also one of the simplest, most convenient, and most compact wardrobe trunks made, and is an excellent short-trip trunk for busy men. It will carry, without wrinkling, three suits and an overcoat, or four suits.

It has special compartments for shirts and underwear, neckwear, collars, handkerchiefs and hosiery, shoes and a hat.

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THE LAST WORD IS SAID



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Have gained the unanimous endorsement of discriminating women for their superior serviceability, appearance, quality and comfort.

No dust or dirt penetrates the fine double-weave chiffon Autaro to the hair, throat or ears of the wearer.

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SOCIETY

CALENDAR OF SUMMER SPORTS

AVIATION

Aug. 25-Sept. 4.—Deauville, France.
Sept. 5-10.—Exhibition flights by Wright Brothers at Hamline, Minn., and Lincoln, Neb.
Sept. 9-18.—Bordeaux, France.
Sept. 17.—Indianapolis, Ind.; elimination for Gordon Bennett race.
Sept. 19-24.—Detroit, Mich.; Wright exhibition flights.
Sept. 24-Oct. 3.—Milan.
Sept. 26-30.—Trenton, N. J.; exhibition flights by Wright aviators.
Oct. 15-27.—Aviation meeting, Belmont Park.
Oct. 18-Nov. 2. — Gordon Bennett Cup, America.

BENCH SHOWS

Aug. 30.—Lehigh Valley Kennel Club, Rittersville, Pa.
Aug. 31.—Wilmington Kennel Club, Wilmington, Del.
Sept. 3.—Monmouth County Agricultural Fair Association, Red Bank, N. J.
Sept. 7.—South Side Kennel Club, Islip, L. I.
Sept. 7-8.—Chester Co. Agricultural Association, West Chester, Pa.
Sept. 17.—Westchester Kennel Club.
Sept. 20-23.—St. Clair Kennel Club, Detroit.

HORSE SHOWS

Aug. 23-25.—Bar Harbor, Me.
Aug. 31-Sept. 1.—Warrenton, Va.
Sept. 5.—Newport, R. I.
Sept. 12-16.—Indiana State Fair Horse Show; Indianapolis.
Sept. 19-24.—Michigan State Fair Horse Show.
Oct. 7 and 8.—Piping Rock Horse Show; Locust Valley, L. I.
Sept. 19.—Mineola, L. I., Show and Fair.
Oct. 6-8.—Morristown Field Club Horse Show.

POLO

Sept. 22-27.—Newport.
Aug. 29-Sept. 3.—Buffalo.
Sept. 5-10.—Dedham, Mass.

RACING

Aug. 29-Sept. 10.—Sheepshead Bay.
Sept. 1, 3, 5.—Maryland United Hunts, Baltimore, Md.
Sept. 12-Oct. 8.—Gravesend.
Sept. 26-Oct. 8.—Belmont Park.

GOLF

Aug. 22-26.—Altoona C. C., Open Tournament.
Aug. 23-27.—Onwentsia Club, Annual Tournament.
Aug. 25-26.—Open Championship at Deal, N. J.
Aug. 25-27.—White Mountain Open Golf Amateur Champion Tournament; Waubec Golf Club, Jefferson, N. H.

DIED

Biddy.—On July 27, at the home of his sister, Mrs. Ferguson Cooper, Montclair, N. J., William H. Biddy, son of the late Gouverneur S. Biddy and Justine Van Den Heuvel, and former secretary of the Union Club.

Davies.—On July 26th, at his home in Tuxedo, N. Y., William Gilbert Davies.

Wood.—Died at Lucerne, Switzerland, on July 27th, Wilmer Stanard Wood, of the Union Club.

Curran.—Died at his residence, 42 East 57th Street, New York, on July 26th, James Ross Curran, aged 59 years.

Simmons.—At Lake Mohonk, N. Y., on Friday, August 5th, 1910, J. Edward Simmons, aged 69 years.

Ridgeway.—On July 27th, 1910, at Paris, France, James W. Ridgeway.

Swann.—At Narragansett Pier, August 8th, John Butler Swann, in the 36th year of his age.

Davis.—On July 28th, at her home in Villanova, Mrs. Hilda Shapley Davis, wife of Henry J. Davis, Jr., and daughter of the late Rufus E. Shapley.

ENGAGED

Barbey-Elliot.—Miss Marguerita Barbey, daughter of the late Henry Barbey, of New York, to Mr. Gilbert Elliot, of London.

Morris-Moore. — Miss Muriel Morris, daughter of Mrs. C. Cass Ledyard, to Mr. Barrington Moore, second son of Mr. Clement C. Moore.

Atterbury-Tuckerman. — Miss Katherine S. Atterbury, daughter of Mr. John Turner Atterbury, to Mr. John Appleton Tuckerman, of Boston.

Grant-King. — Miss Julia Dent Grant, daughter of U. S. Grant, Jr., to Mr. Edmund C. King, of Portland, Ore.

Kemp-Slaughter.—Miss Marguerite Sybil Kemp, daughter of Mr. Charles T. Kemp, of Baltimore, Md., to Mr. Robert Slaughter, of Virginia.

DeWitt-Hornor. — Miss Grace Marshall DeWitt, daughter of Mrs. Thomas Duncan DeWitt, to Mr. John West Hornor, Jr., of New York.

Harris-Barrymore.—Miss Katheryne Harris, daughter of Mr. Sidney Harris, to Mr. Jack Barrymore.

Hall-Fowler. — Miss Katherine Delafield Hall, daughter of Mrs. John T. Hall, to Mr. W. S. Groesbeck Fowler.

Ellis-Houghton. — Miss Florence P. Houghton, daughter of Dr. Seymour Houghton, to Mr. R. M. Ellis, of Birmingham, Ala.

Bagnell-Stuart-Culbertson.—Miss Effie A. Bagnell, daughter of Mr. William Bagnell, of St. Louis, to Mr. William Stuart-Culbertson, son of Mr. Samuel Alexander Culbertson, of Louisville, Ky.

Kerens-Colket. — Miss Gladys Kerens, daughter of Mr. Richard G. Kerens, of St. Louis, American Ambassador to Austro-Hungary, to Mr. George Hamilton Colket, of Philadelphia.

Busk-Van Winkle. — Miss Mary Laird Busk to Mr. Wm. Mitchell Van Winkle.

WEDDINGS TO COME

Sherman-Gillespie. — Sept. 8th. — Miss Irene Sherman, daughter of Mr. William Watts Sherman, of New York and Newport, to Mr. Lawrence L. Gillespie; Trinity Church, Newport.

Alexandre-Hoppin. — Sept. 10th. — Miss Helen Lispenard Alexandre, daughter of Mr. John E. Alexandre, to Mr. Bayard C. Hoppin, of New York; Lenox, Mass., at the home of the bride's parents.

Deacon-Peabody. — Sept. 15th. — Miss Edith Deacon, daughter of Mrs. Edward Parker Deacon, to Mr. George Lee Peabody, of Boston, Mass.; home of bride's grandmother, Mrs. Baldwin, Newport, R. I.

Best-Carroll.—Sept. 15th.—Mrs. Livingston Best, daughter of Mrs. Clermont Best, to Mr. Arthur Carroll; New York, residence of bride's mother.

Fish-Cutler. — Oct. 8th. — Miss Rosalind Fish, daughter of Mr. Hamilton Fish, to Mr. John Cutler, of Brookline, Mass.; St. Philips in the Highlands, Garrison, N. Y.

De Kay-Sloane.—Nov. 1st.—Miss Janet Craven De Kay, daughter of Mrs. Sidney De Kay, to Mr. William Simpson Sloane; New York.

Adams-Gair.—Oct. 1st.—Miss Jean Dunbar Adams, daughter of Mr. Horatio Mortimer Adams, of Brooklyn, to Mr. Robert Gair, Jr., at Appledore, Glen Cove, L. I.

Cassard-Wainwright.—Oct. 26th. — Miss Mary Emily Cassard, daughter of Chaplain William G. Cassard, U. S. N., to Paymaster Dallas Bache Wainwright, U. S. N.; St. Paul's Church, Fredericktown, Md.

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METHOT WILLOW PLUMES are distinctive in Style, Superiority and Richness, yet so moderately priced, that they are within easy reach of every purse.

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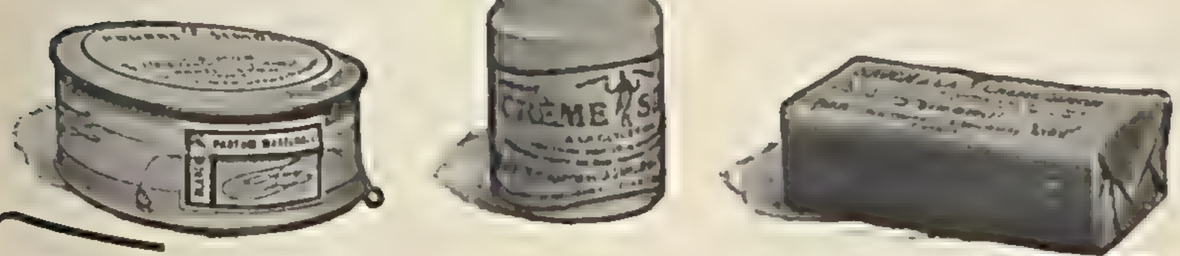
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CHIN REDUCER and BEAUTIFIER

("*Pat. app'l'd for*")

This remarkable invention will positively relieve even the most obstinate cases of double chin, flabby throat, and lines around the chin and mouth.

A glance at the apparatus will convince you of its extreme simplicity and efficiency. The very first application will have beneficial results, since **Prof. Mack's Chin Reducer & Beautifier** is scientifically designed to apply firm yet gentle massage to the parts affected.

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Hand massage is too tedious and irregular. With **Professor Mack's Chin Reducer and Beautifier** you regulate the pressure yourself, and failure is impossible.

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An investigation of this wonderful invention will surprise and delight you.

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ART NOTES

EXHIBITIONS NOW ON

New York. National Arts Club. Summer exhibition of works by former pupils of the Art Students' League. Until autumn.

Kennedy's, 61 Fifth Avenue. Wood engravings by Dürer.

Ehrich's. Paintings by British masters of the eighteenth century.

Lenox Library. Political cartoons of American history.

Astor Library. Photographs from the A. A. Hopkins collection of portraits by Italian painters.

Buffalo. Albright Art Gallery. Fifth annual exhibition of selected works by American artists.

Cincinnati. Seventeenth annual summer exhibition of works by American artists.

Pittsburgh. Carnegie Institute. Summer loan exhibition of works by American artists. Until September 30th.

Poland Springs. Maine State Building. Sixteenth annual summer exhibition of works by American artists. Until autumn.

Washington. Congressional Library. Etchings and fac-similes of Whistler's etchings.

Worcester. Art Museum. Thirteenth annual summer exhibition of oil paintings by living American artists. Until September 18th.

GOSSIP

THE summer exhibitions, as a general rule, have been of a higher order of merit this year than ever before, and educationally are perhaps more important than many of the winter shows. Of special interest was the display of American art at the Albright Gallery, in Buffalo, among the artists represented being Winslow Homer, Joseph De Camp, Alden Weir, Cecilia Beaux, John Sargent, Horatio Walker, Childe Hassam, Louis P. Dessar, Wm. M. Paxton, Emil Carsen, Twachtman, Tarbell, Robt. MacCameron, F. C. Friseke, Henry D. Tanner, George Oberlinfer and Lionel Walden, the last five being now located in Paris. John W. Beatty's Plymouth Hills, which was awarded a prize, was bought by Mr. Wm. T. Evans for the National Gallery at Washington, and Golden Hours, by Max Bohm, was purchased by the French Government for the Luxembourg Gallery in Paris. Mr. Beatty is the well-known and exceedingly capable director of the Carnegie Institute at Pittsburgh.

It may be said, by the way, that next year, and probably as a rule thereafter, the interesting international collection shown at the latter institution will not be confined to Pittsburgh, but exhibited in New York, Boston, Philadelphia, Baltimore, Washington, and some of the larger western cities. The works sold from this year's exhibition were: The Tourists, by W. Dacres Adams; Day in Winter, by Nicolaus Chimona; Flood Tide, by Paul Dougherty; Sunshine After Rain, by Alfred East; Portrait of Mlle. Lapojnikoff and Portrait of My Father, by Nicholas Fechin; Wandering Minstrels, by C. H. Halford; Cliffs, Treport, by Alexander Harrison; The Picnic, Pas de Calais, by H. Hughes-Stanton; Small Corner of a Village en Fête, by Modest Huys; A Moonlit Common, by B. Eastlake Leader; Breton Peasants Dancing, by John Muirhead; Landscape, by J. Francis Murphy; Portrait of the Artist, by William Orpen, and The Mill Yard and A Pittsburgh Mill, by George W. Sotter.

Another excellent show was the seventeenth annual exhibition of the Cincinnati Art Museum, which contained works by Joseph De Camp, Childe Hassam, Frank Duveneck, John and Martin Rettig, Colin Campbell Cooper, Elizabeth Nourse, of Paris, and examples loaned from her collection by Mrs. Emery. Among the latter were The Dawn of Day, by Millet; Birch Trees and Rocks, by A. Calame; Plateau de Belle Croix, Fontainebleau, by Jules Dupre; Mrs. Corbet and Child, by Romney; Countess de Quinto, by Goya, and examples by Reynolds, Israels, L'Hermite, Hobbema and Daubigny.

At the thirteenth annual exhibition of the Worcester Art Museum, which closes on September 19th, may be seen The Florist's Daughter, by Tryon; White House, by Albert P. Ryder; Flight of Wild Geese, by Winslow Homer; Portrait of Richard W. Gilder, by Cecilia Beaux; Lovers in the Wood, by Arthur B. Davis; The New Necklace, by Wm. M. Paxton; Dorothy and Her Sister, by Wm. M. Chase; Boats and Sands, by Emil Carsen; Nocturne, New York City, by J. Alden Weir; Peonies, by Wilton Lockwood; The Time of the Red-Winged Blackbird, by Charles H. Davis, and examples of Edward W. Redfield, Birge Harrison, Willard L. Metcalf and T. Wendel.

In Boston, at the Vose Galleries, on Boylston Street, there is a summer exhibition, at which may be seen work by Ben Foster, William Sartain, Paul Dougherty, Gifford Beal, Frederick B. Williams, Sergeant Kendall, F. S. Church and Elliott Daingerfield. In the print rooms of the Museum of Fine Arts there has also been a special exhibition of etchings and dry points by Rembrandt.

Although many of the paintings at this summer's Poland Springs exhibition have already been mentioned in this column, among the special works to which attention may be drawn are: The Music Lesson, by Wm. M. Chase; The Violet, by Irving Wiles; The Fire Opal, by Laura C. Hiel; Off Whitehead and Little Niagara, by Walter T. Dean; Morning at Sea, by Charles H. Woodbury; Towing Out, by H. Hallet; The Wake of the Steamer, by Chauncey Ryder, and Monhegan Harbor, by S. Gallagher.

Among the artists represented at the fifth annual show of water colors and pastels in the City Museum, at St. Louis, were Clara MacChesney, Louis Tiffany, Alice Schille, Reynolds Beal, F. Luis Mora, Colin C. Cooper, Charles W. Eaton, Walter L. Palmer, Leon Dabo, Irving Couse, Ed. P. Posthast, Charles P. Guippe and Cullen Yates.

THE MARCH OF THE SUFFRAGISTS

(*Continued from page* 56.)

street they found pairs of messenger boys bearing aloft placarded poles. One block, for instance, was given over to the "A1's," the mystic sign at each end. Then, in another block, came the "A2's," and so down the miles-long stretch, with ultra-military precision and smoothness.

Banners fluttered everywhere, red, white and green banners, mauve banners, royal blue, gold, and severe black and white—for every organized society has its own colors and, to add to the effect, every marcher wore at least a rosette or badge in the colors of her group. The great majority wore white, but the Woman's Band was in their usual military uniform of purple and green, while the gowns of the graduates, with their brilliant hoods, and the scarlet robes of the doctors of science, gave a certain brilliancy to the whole scene.

In the processions marched women of every class. Many came from society ranks, who had never walked more than a mile or so at a stretch before. They descended from their carriages and motors to take place in the lines, and, bravely bearing banners, set off, thrilled by the music of the Marseillaise—truly a splendid and inspiriting thing to which to march! One of the contingents which always gains most applause is that of the "Prisoners"—a band over six hundred strong, who are hailed as martyrs for the cause. Such a procession is an enlightenment, inasmuch as it shows the extent to which the realization of need is felt. Women from the slums were in the line of march, accepted as sisters by ranks of typists, nurses, pharmacists, sanitary inspectors, teachers, civil servants, actresses and artists, as well as by the college and society or political groups. And the women who march are of all ages; many are whitehaired, some so old that they can hardly hope to see success. One girl took her place in the ranks in her invalid chair; her coverlid was a silk banner of the union to which she belonged. Many carried flags, some flowers, some insignia of office. The Writers' League had black and white bannerettes; the artists, silver palettes tied with festoons of mauve ribbon; the actresses, bouquets or branches of trees; the gymnasts, tall sprays of lilies. In every instance the processions were headed by women on horseback, while at the head of each contingent walked a woman typifying, and bearing the scales of, Justice.

The thrill of the march is apparently strong, for all along the route people are assembled to cheer or jeer, as the women step out to the stirring music. Curiously enough, those who encourage and wave and cheer do so from the stand or balcony, carriage or horseback—Lady Frances Balfour, herself unable to march, drove down the length of line to cheer—while the scoffers are often the out-of-work and the slatterns.

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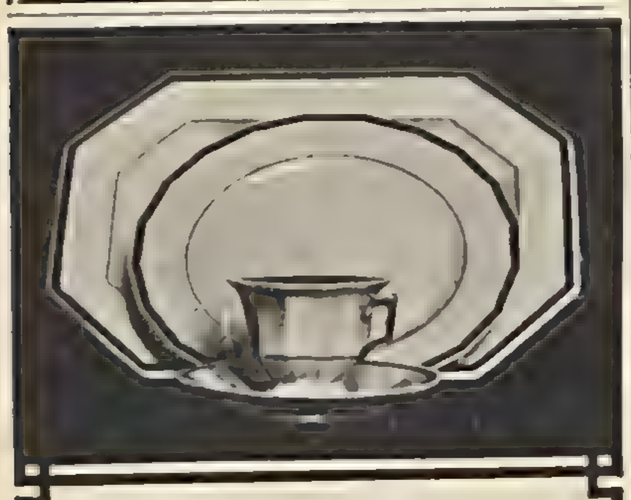
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IN THE WESTERN SHOPS



No. 3. Hood of kid lined with silk

THE three motor bonnets illustrated are very good examples of the different materials now used and their application, and they indicate the increasing demand for this very important part of a woman's wardrobe. The first one is of raffia, a light-weight fabric, made in several colors, which not only sheds dust, but is also shower proof. The hat is made in granny bonnet fashion to cover the ears, and comes well down in the back. The flat turned-back fold in front rolls freely, so that it can be pulled over the forehead to protect the hair on a dusty ride. This fold is piped with black satin, and there are large rosettes of black chiffon over each ear, from which spring long streamer ties of the same material. The bonnet is lined with black China silk; price $5.

The second hat is of chamois and shaped like a Capuchin cowl, to fit the head close, curving in at the neck in the back and fitting well on the front of the head. At the back a little cape of chamois falls on the shoulder, and fills the double mission of windbreak and protection from dust. The trimming is smartly appropriate to the material, and consists simply of strappings of the chamois stitched flat. As a substitute for hatpins (which are barred in motoring) there is a businesslike strap under the chin, fastening on either side with a button. Green, purple, blue, and elephant gray are some of the colors in which this hat is made. The material is one which does not soon show signs of wear, and even when it does it is very easily cleaned. Price $12. Motor muffs are also made of chamois and in color to match the hat or trimmings of the coat. They are pillow shape with small openings for hands and are thickly padded. The roughly cut fringe all round makes a unique finish. Price $12.

Kid is the material selected for the third hat, which is a full hood lined with silk. The fulness is caught all round the head into a wide, irregular band, decorated with large flat buttons. At the back under this band the material is shirred on a rubber string, so that it fits closely without even the strain of suggested tightness, and the hat can be adjusted to any size of coiffure. The wide band under the chin protects the throat and serves as a fastening. Price $8.75.



No. 2. Touring bonnet and muff of chamois

DESK FURNISHINGS

The mission desk set shown in illustration number four is practical as well as attractive. It is made of cowhide, finished to resemble Spanish leather in a dark mottled-green shade, and has a severe style of ornamentation consisting of large-headed nails. Besides the writing pad, it includes a holder for notepaper, pen-rack and inkwell combined, stamp box, rolling blotter and pen wiper. Price $18.50.

A charmingly odd touch is given to a bachelor's den by the addition of a wood basket of bamboo, which might also be used for a magazine basket. Oblong in shape, it measures about two feet in length, and has a handle of dried wistaria on either end. It was originally intended by the Kaffirs for a fish basket, so it is very strong, being wonderfully well staved with broad pieces of split bamboo, and closely woven with narrower strips. Price $6.

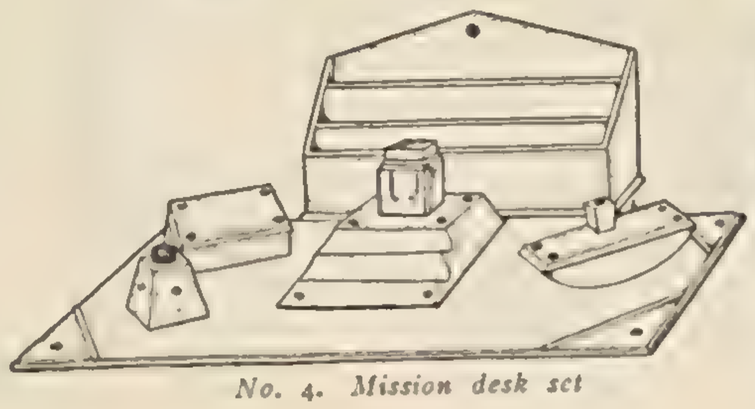
TRAVELING HATS—AUTUMN INDICATIONS

Very jaunty are the English traveling hats of tweed or homespun, matching in material the suit or traveling coat. The best shape is a modified sailor, and instead of being made on a frame an interlining is used, which is firm enough to keep the form, and to allow the medium brim to be rolled back in any curve becoming to the wearer. These are marked $5, in a variety of shades of tweed mixtures, and the same milliner will make hats to match any costume. Among the new autumn hats for growing girls is one of light-weight felt in bright red. The rather wide brim is slightly turned up all around. A band of satin piped with black, encircles the large crown. Price $7.50.

[This department is conducted for the convenience of those who live far from the Eastern cities. For addresses as to where the articles mentioned are purchasable, apply to Vogue's Western office, 652 People's Gas Building, Chicago. A stamped and addressed envelope should accompany each inquiry.]



No. 1. Raffia motor bonnet



No. 4. Mission desk set



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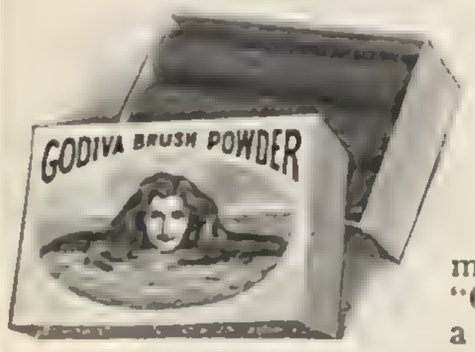
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ON HER DRESSING TABLE

NOW that all the world is motoring it becomes of paramount importance to discover and become possessor of the best means of protecting the skin, during the long and sometimes dusty spins so universally in favor. To expose oneself day after day to the unavoidably deteriorating influences of wind and sand, without some protection, is sure destruction to the delicacy and bloom of the face—dust clogs all the pores and cannot be entirely removed with soap and water; high winds and the rush through the air are both too violent to be anything but detrimental, and even the eyes become tired and red-rimmed from the strain put upon them. One of the best French specialty houses has gotten up an excellent little box of creams and kindred preparations for those who frequently motor, though it is no less useful when undertaking a lengthy railway journey, or even in the ordinary course of events in one's own home. The box itself is beautifully made, of black leather and lined with tan morocco. Each jar and bottle fits into its own snug compartment, thus being impossible to misplace or break, and under the upper tray, which lifts out by tiny loops of leather, is sufficient space for any such odds and ends as may be required—veils, handkerchiefs, jewelry, the purse, etc. The box may be expected to survive a number of refillings and has a stout lock and key in order to secure privacy. The contents include a jar of cream with which to remove every trace of dust or dirt, an astringent lotion which closes the pores and soothes the face with cooling, refreshing touch after even the most strenuous day's run; a bottle of a milky substance makes the skin bloom into youthfulness and delicacy of texture, while a jar of cream, patted into incipient lines around the eyes or mouth, obliterates them and adds a last touch of perfection. For those who desire it, a bottle of liquid rouge is included, and, in praise of the latter preparation, I can say that no artificial coloring I have seen is more nearly perfect in tint or more satisfactorily reproduces the bloom of nature if properly applied. These are all of the finest make and, the manufacturer insists, pure and absolutely harmless in every particular. Besides the preparations already mentioned there is a generous box of most delicate French face powder, an eye cup and lotion to bathe tired eyes, a large cake of soap made of finest ingredients, and, tied with satin ribbon, a dozen or more delightful little balls of absorbent cotton, for applying the various lotions. The handsome leather box is quite easily carried by a wide handle across the top—like a jewel case. Price $20.

Many other motoring accessories are shown in the various shops, among them the array of Thermos bottles being especially conspicuous. One nice case contains two bottles, one for cold and the other for hot liquids; an oblong box for sandwiches, and a dozen collapsible tumblers. Automobile clocks are also to be seen in legion, but one to be had for the small sum of $2.50 seems so complete that it really deserves a word of special mention. This is not at all large, and in fact is best suited for a woman's machine, the metal being solid brass, bright nickel or gun metal, as desired. The holder cannot be removed from the dash without first taking out the watch which is locked within, but the whole can be easily removed—should one be touring without a second timepiece and require one in some fixed position. It can also be used as a desk watch and paper weight if left in the holder.

A novelty which seems especially practical has recently made its appearance, and is being very much exploited by the shop at which it may be bought. This is a combination hair dryer and waver, the form being somewhat like a comb with steel teeth and back on a black wooden handle. The back is in fact a hollow tube of steel into which fits a bar of the same metal, the latter having first been thoroughly heated. The heat of this inner rod is distributed through the back and down to the very ends of each steel tooth, but in a gentle, moderate fashion which does not hurt either hair or scalp. It is to be used after washing the hair, to dry it quickly and thoroughly, waving it throughout at the same time, for the teeth are so arranged as to impart a distinct undulation to the hair. The result is very pretty, for the waves are exactly like those of nature in appearance, and it does not make the hair harsh or brittle. The implement has the added advantage of never getting out of order, and lasting almost indefinitely. The same thing can be had especially adapted for use with an electric heater.

A cream for manicuring the nails eliminates the necessity of the cuticle knife, since it softens the cuticle and prevents hangnails or rough finger tips. It also prevents the nails from chipping or cracking and keeps them in perfect condition. Even the veriest novice in manicuring knows that the cuticle should never be cut, because cutting invariably thickens and promotes the growth, hence the value of this preparation is easily appreciated. The price is 65 cents for a large jar.

Among other satisfactory toilet accessories put up by the same house is a soap in which pure almond oil and benzoin are the main ingredients. It keeps the skin and muscles of the face in a firm, healthy state, the circulation of the blood being a great aid in the prevention of wrinkles as well as in filling the hollows with new, firm flesh. As a cleanser of the pores it can be heartily recommended, as well as for general toilet purposes. Price 25 cents a cake.

[*Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.*]

FASHION DESCRIPTIONS

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LEFT FIGURE.—Dress of soft white taffeta with an embroidered dot in black. A three-flounce skirt, and a bodice trimmed down the front and around the bottom of the sleeves with plaitings of chiffon edged with Valenciennes.

MIDDLE FIGURE.—Gown of steel-gray charmeuse. Skirt cut with apron-shaped front. Trimming of strips of soutache outlined with bands of darker gray silk.

RIGHT FIGURE.—Champagne-colored bengaline elaborately embroidered in same shade. The bodice is laid in five broad tucks, and is held in place where it crosses with large embroidered buttons. Yoke and under-sleeves of baby Irish colored to match the material.

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LEFT FIGURE.—Gown of white crêpe meteor with the skirt drapery and bodice of white chiffon cloth. The fichu and tunic are bordered with jeweled laurel wreaths—in gold—and the dainty slippers and flowers at the front of the bodice are also of gold.

MIDDLE FIGURE.—Of rose-colored mousseline de soie put together at the waist with two thick cords over which the mousseline is shirred. Cream-colored lace forms a deep border around the skirt and trims the bodice.

RIGHT FIGURE.—Gown of golden chiffon, the bodice and skirt both draped in graceful folds. The sleeves and appliques are formed of heavy gold cord embroidery.

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LEFT FIGURE.—A smart suit of a very light weight broadcloth in a café au lait shade. The jacket is quite short and has revers of silk. The skirt, which is fairly scant, has a draped tunic effect at the right side, which ends in a point and is finished with a large tassel.

MIDDLE FIGURE.—Gown of dull green cachemire de soie with trimmings of Oriental cachemire. A tie of black satin is placed at the front of the bodice.

LEFT FIGURE.—Dress of white cachemire with an overdress of black and white striped marquisette, which is trimmed with broad bands of satin.

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LEFT AND RIGHT FIGURES.—A stunning tailor-made suit of dark blue natté trimmed with black braid. A belt of the same material is worn around the waist.

MIDDLE FIGURE.—A semi-dressy suit of reseda broadcloth with skirt border, revers and trimmings of black satin. The skirts of both of these costumes measure between two and one-half and three yards around the bottom.

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WHAT THEY READ

NATHAN BURKE. By Mary S. Watts, Author of "The Tenants," etc. New York: The Macmillan Company, $1.50.

MISS WATTS'S earlier story, "The Tenants," reviewed in Vogue some years ago, had notable qualities, but it gave no adequate hint of the author's capacity to produce so remarkable a novel as "Nathan Burke." Had Miss Watts shown in her new story constructive power remotely approaching the abilities she so richly displays in other qualities, "Nathan Burke" would easily rank with the few really great novels of recent times, and not far below the great fiction of all time. In form the story is an autobiographical romance of the Middle West in the period shortly before, during, and shortly after the Mexican war. The autobiographical pretence is not plausibly preserved, nor is the pose of the real author as the putative "editor" of the hero's papers in the least convincing. So thoroughly, however, has Miss Watts made the period of the story her own, that it reads less like an historical novel than like a contemporary romance, and in any event it will probably remain for a long time to come the most brilliant picture of American life in the mid-century period that our literature has to show.

"Nathan Burke" is epic in its scope, for it deals with every variety of Middle Western life in the period of which it treats, and the author makes her little excursions into Southern life and character, and handles the mixed multitude of the American army in Mexico with triumphant certainty. Her minute fidelity to the character and setting will delight the seasoned and critical reader, and it is not merely the surface of things that she touches; for her probe goes deep, and her merciless scalpel lays bare the human heart whenever she is minded to carry her dissecting processes to their logical limit. There are at least half a dozen characters in this story that for faithfulness and elaboration of portraiture are unapproached in recent fiction, and their variety is astonishing. Nor are these characters merely types; they are living, breathing human creatures, and the men are at least as true to life as the women. The canny old expatriated Englishman, George Marsh, is a marvel of characterization. His niece, Mrs. Ducey, is a finished portrait of the spoiled, self-willed, but intentionally neither unjust nor ungenerous Southern girl. Her son George is quite as complete an elaboration of a despicable character, and his development from childhood to an age that should have brought manhood is a rare creative feat, one, indeed, that goes far to make him the most remarkable creation in the whole story. Ducey père is not so elaborately wrought as his wife and his son, but he is done with absolute truth, and not the least notable part of the author's performance is the fashion in which she shows us the son George as the natural and inevitable offspring of his parents. Burke, the autobiographic hero, is a piece of deftly admirable self-betrayal, in the good sense. The Sharpless family, father, mother, son and daughter, rank only just below the Duceys as a group portrait. Nance Darnall is just as truthfully executed as the more important characters, and she is made in the end to perform an essential office in the development of the plot. There are a dozen, perhaps a score, of other characters, some lightly sketched, some done with an approach to elaboration, and all strikingly true to human nature in general, and its special variants of time and place.

The setting of the story is done with a relentlessly truthful elaboration that often becomes tedious, but never degenerates into the slovenly, while the philosophizing, if now and then confessedly Thackerayan in manner, is freshly original in matter. The scenes of the Mexican war are done with the utmost liveliness, and with a wealth of detail such as speaks volumes for the investigating industry and the creative energy of the author. Historical characters are introduced with ease and certainty such as one rarely sees exhibited by any save the great masters of fiction. It must be owned that the book is vastly long—indeed, vastly too long—that its structural weakness constantly obtrudes itself; that dialect is in places much over-used, but the discriminating reader of important fiction will forgive all of these grave defects in grateful recognition of the charm, insight, and power exhibited in almost every chapter. One rises from the reading of "Nathan Burke" with the conviction of having made acquaintance once and forever with the American people as they were in the Ohio valley and in the regions south of it, from sixty to seventy years ago, and with the further conviction that an equivalent feat has not been accomplished for any other part of this land by any predecessor or any contemporary of the author.

FRANKLIN WINSLOW KANE. By Anne Douglas Sedgwick (Mrs. Basil de Sélincourt), Author of "A Fountain Sealed," "Amabel Channice," "The Confounding of Camelia," "The Rescue," "The Shadow of Life," etc. The Century Company, $1.50.

Mrs. de Sélincourt's new story of contrasts is vastly clever and of detaining interest, but it might have been called by the name of almost any other character quite as aptly as by that of Mr. Kane. Two cultivated, well-bred, earnest and extremely conscientious Bostonians, a man and a woman, are placed beside two English persons, a man and a woman, inferior in education to the Americans, and not superior to them in natural refinement, indeed, if anything decidedly inferior, without earnestness or purpose in life, but infinitely more attractive than the good Americans by reason of social charm and natural vividness of personality. The Americans are awake to a hundred things about which their English acquaintances do not in the least care, they can talk upon many topics upon which the other two are compelled by mere ignorance to be silent, yet all the time the Americans are far less interesting and charming than the others. In other words, the Americans, preoccupied with the relentless pursuit of culture and devoted to intellectual ideals, have never had time to be just themselves and to acquire the social charm that characterizes the well bred of the Old World, with whom social life has been always a main preoccupation. A certain brutal directness and frankness also differentiates the English couple from their American friends. It is impossible to withhold moral approval from the Americans, but it is equally impossible to think of them as desirable acquaintances. As a study in contrasts the book is a triumph more than worthy of Mr. Henry James.

There is another side to the book that must commend itself to the reader as managed with consummate tact and insight, the love affairs. These are as complicated as such things often get even in fiction, but they are full of interest, and it would be hard to deny them the grace of truth. They are also made to bring out finally the best in both sets of contrasted characters. Every reader will follow the mildly troubled course of these love affairs with unflagging interest and constant humorous enjoyment. Certainly "Franklin Winslow Kane" is not the kind of book that Robert Louis Stevenson cried out for in a famous letter to one of his literary friends, but as a piece of delicately wrought character study and a contrast of national types it must be ranked as a performance of rare skill and insight.

NEW YORK SOCIETY ON PARADE. By Ralph Pulitzer. With Illustrations by Howard Chandler Christy. Harper & Brothers; $1.20 net.

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Mr. Pulitzer has confined his searchlight

(*Continued on page* 68.)



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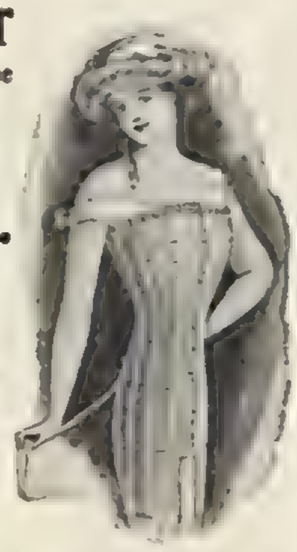
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WHAT THEY READ

(*Continued from page* 66.)

glimpses of the socially elect on parade to The Dinner, The Opera and The Dance. We are told that the attitude of men and women towards each other "is very much like their attitude towards the *chauds froids* and the *galantines* which are set before them—familiarity with externals tempered by ignorance of contents."

In the opera boxes the men "are ranged behind the women by chance, by choice or by adversity." The hostess at a fashionable dinner "typifies the victory of massage over matter." The host is apt to be "highly starched and stupid, with a well-valeted body and an untended mind." The function itself usually takes place in one of "the palatial plagiarisms which make Fifth Avenue the architectural museum of the world."

Personally we incline to believe that this monograph on New York society is too continuously mordant to be really effective.

The occasional injection of playful humor and a few kindly words inspired by a spirit of Christian charity for the weaknesses of our socially struggling plutocracy would have afforded a welcome relief and rendered the book as a whole more convincing.

A MESSAGE TO THE WELL, AND OTHER ESSAYS ON THE ART OF HEALTH. By Horatio W. Dresser, Author of "The Power of Silence," "A Physician to the Soul," etc. G. P. Putnam's Sons; $1.50

This new volume of Dr. Dresser's belongs to the so-called "Inner Life Series," a phrase savoring a little of cant, though the author's writings here and elsewhere have no such taint. One might reasonably cavil at the blanket title of the volume, since it hardly serves to give true unity to the somewhat widely varied contents, for part of the book consists of letters addressed not to the well, but to persons who sought advice of Dr. Dresser because they thought themselves in some sort ill. There are besides interesting and valuable essays upon subjects related in various ways to the subject of mental healing, or perhaps one should say more properly faith cure, to both of which the author might possibly object. One essay of great interest and significance is upon "P. P. Quimby's Point of View." Mr. Quimby was the early perceptor of Mrs. Eddy, though she claims originality for her doctrines in their final development. Dr. Dresser is highly sympathetic with Quimby. "Spiritual Healing Restated" is an extremely valuable essay setting forth Dr. Dresser's own notions upon the subject. He further elaborates his doctrines in "The Victorious Attitude," an essay of great moderation, and one that should be helpful to persons of widely different problems and varied beliefs.

This book is written with great charm and clearness of style, with charity, moderation, and intellectual tolerance. Much of it is reasoned with great closeness. Of course Dr. Dresser's faith in a divinely ordered universe, and in the possibility of putting the human soul into close relations with the Divine Administrator of the universe is based upon an assumption in part transcending reason. To those who can accept such faith the book should be of the highest value, and it can hardly prove a stumbling block to those who deny or are unable to accept fully the initial assumption.

THE RIGHT STUFF. By Ian Hay. Boston and New York: Houghton Mifflin Company, $1.20 net.

Scotland has conferred many blessings upon this country, and among recent contributions of the sort have been a few books of characteristic mingled humor and pathos, not the least worthy of these being this little story of Mr. Hay's. Scotch it is to the very heart; so much so, indeed, that the author makes a partial apology in a preface to his American readers, but we think pity of those who shall stammer at the very slight difficulties of Mr. Hay's occasional dialect. The story opens deliciously with a raw farmer lad's coming up for university examinations at Edinburgh, and goes on from the first without any flagging in the sly, dry Scotch humor, working up to fine passion midway and a moving pathos at the end. The Scotch hero is a genuine creation, but the English folk are also excellent, both men and women, and, more difficult still, even the children down to the little girl of six. Some of the hunting and fishing technique may be difficult for the uninitiated, but even here there is the ever-present mitigating humor, and the political matter is good, though now and then it palls just a trifle. The Twins are delicious, and Kitty, the wife, is as sweet an English woman as a Scotchman has undertaken to paint in many a day. Something in Mr. Hay's modest preface creates the suspicion that he had once thought it hardly worth while to publish his book in America, and we can only hope that many thousands of grateful readers on this side of the water may prove to him how narrowly he escaped doing us a cruel injustice, even though his American girl is absurd.

THE EVOLUTION OF WORLDS. By Percival Lowell, A.B., LL.D., Author of Mars and Its Canals, Mars as the Abode of Life, Etc.; Director of the Observatory at Flagstaff, Arizona; Non-Resident Professor of Astronomy at the Massachusetts Institute of Technology, Etc. Illustrated. The Macmillan Company. $2.50 net.

Professor Lowell's brilliant and fascinating book, made up of his recent lectures delivered at the Massachusetts Institute of Technology, inclines one to revise a famous exclamation and make it "The devout astronomer is mad!" Certainly nothing in Professor Lowell's entertaining pages tends to encourage a belief in a divinely ordered universe, for our earth and its fellow satellites of the sun are pictured as one of many such, originating in the last analysis no one knows how or why, and inevitably tending toward a destruction and reorganization which must mean for all sentient beings, some time in the remote future, a wholesale sudden destruction, probably preceded by a long period of vain struggle for life in the midst of a dying system. All this need give nobody personal concern for perhaps countless ages, though Professor Lowell does seem to hold out for us the unalluring, if extremely remote, possibility that we and ours may end almost any time by some cosmic accident. As a matter of fact he closes the highly sensational first lecture of the book with the assurance that nothing is now visible in the universe to indicate that this sudden doom can be regarded as a thing to be feared by even our great-great-grandchildren. Nevertheless, the final message of the heavens, as interpreted by this most entertaining of astronomers, is naught but despair. A physicist, recently deceased, expressed the hope in his latest published work that the wretched remnant of the human race in the final glacial period that he foresaw would have the dignity to perish without a nasty struggle, and with some sign of philosophic calm in the presence of the inevitable. Professor Lowell is too busy with the physical aspects of his problem to make excursions of this sort. He merely assures us with humorous cheer that the worst is yet to come.

Scientifically, Professor Lowell is no doubt in large measure sound, and he is amazingly interesting. His humor, however, though occasionally happy, is oftener a trifle out of place. His style is charming, and only such a style could commend discussions such as his to the popular mind. There is really very little of this book beyond the comprehension of one altogether unlearned in astronomy, and for genuine interest it far surpasses most stuff nowadays served up as fiction. One consideration Professor Lowell seems to leave out of account, doubtless because he is too much preoccupied with the strictly scientific aspect of his work; that consideration is that some of his most momentous conclusions are the outcome of reasoning from facts vastly more numerous indeed than were known to the astronomers of three centuries ago, but perhaps vastly less numerous than will be known to the astronomers of three centuries hence. Reasoners upon the facts of science seem to forget that the ablest men have reasoned well in all historic ages that logic is always the same, and the errors with which the conclusions of the wise have always bristled have sprung less from bad reasoning than from imperfect acquaintance with the facts. Is it possible that Dr. Lowell's book will appear as absurd in some of its conclusions to his successors of the year 2210, as Ptolemaic deductions now appear to him? And, by the way, are there not reputable astronomers who believe that some of Professor Lowell's own observed facts of the heavenly bodies are to be found not in the skies themselves, but possibly in the defects of his lenses?



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RECENT FICTION

"ROUTLEDGE RIDES ALONE" (J. B. Lippincott Company, $1.50), by Will Levington Comfort, is a novel with the unusual setting of Oriental warfare. Mr. Comfort's hero is an American war correspondent who hates war and loves not the rule of Great Britain in India or elsewhere. He also incidentally falls in love with the beautiful daughter of his friend, an Irish war correspondent, who carries hatred of England to the verge of insanity. Mr. Comfort takes his readers through a rapid succession of military adventures, and endeavors to convey the spirit of the war correspondents of many lands. In this he is theatrical rather than dramatically truthful, and throughout the book the style is marked by labored effort. Routledge is represented as master of an imaginatively picturesque and thrilling style, which the reader might have taken on trust if Mr. Comfort had not made the mistake of attempting to reproduce actual examples of his hero's performances with the pen.

"Real Letters by a Real Girl" (C. M. Clark Publishing Company, Boston), is a sheaf of correspondence ("lovingly dedicated to Bessie, the unfortunate victim of the following inky spasms") purported to be the work of a United States army officer's young wife, who accompanied her husband from New York to the Philippines on an army transport, and finally returned home by a circuitous route through various foreign lands. If anyone has the patience to read these crude and slangy epistolary effusions he or she will at least have a heart full of sympathy for poor "Bessie."

Edward Marshall's "The Writing on the Wall" (G. W. Dillingham Company, $1.50) is put into novel form from the drama of that name by William J. Hurlbut. The chief theme is the evil of the tenement-house system in New York, for which one of the wealthiest church corporations in this country is declared to be largely responsible. The story, like the play, is sensational, extreme in statement and unpleasant, although it undoubtedly contains a sediment of truth. Mr. Marshall is qualified to speak with some degree of authority, since at one time he was secretary of the State Tenement House Commission.

Will Payne's "The Losing Game" (G. N. Dillingham Company) is the tale of the inside workings of bucketshop finance. The hero is a wire-tapping telegraph operator who, with the aid of his exceedingly clever wife—a one-time stenographer—manages to acquire a fortune and elude the police at the same time. John made his first mistake when he fell a victim to the charms of a young woman named Eileen. Thenceforth ill luck began to dog the footsteps of this over-ambitions youth, until one day he found himself as poor as when he started. The book rather graphically sets forth the technique of bucket-shop operations; as a story it scarcely merits serious consideration.

ON THE BOOKSHELVES

CLIFTON JOHNSON writes and illustrates the latest volume in the Picturesque River Series of the Macmillans, entitled "The Picturesque St. Lawrence." As in most volumes of the series, the method here is both historic and descriptive. Of course the story of the St. Lawrence is one of fascinating interest, and Mr. Johnson has sufficiently indicated the more important features of a history running back now about four centuries. Few of Mr. Johnson's readers are likely to have any adequate notion of the size and beauty of the great river. It must be remembered that the St. Lawrence carries an even larger volume of water than the Mississippi, and that its commerce is vast and destined, in spite of a hostile winter climate, to be vaster. There are few lovelier areas of cultivated land than the immediate valley of the river, and the noble expanse of the stream at Montreal is enough to delight the eye of every one that is sensitive to the charm of a great navigable stream. Mr. Johnson's illustrations are good, but they are nowhere quite adequate to convey the beauty and majesty of the river. One of his best pictures shows a famous public square of Montreal under charming atmospheric conditions. The pictures of Quebec are a little disappointing, but it is extremely difficult to convey by illustration the character of that extraordinarily picturesque city. The author might have done much, however, had be taken half a dozen photographic views in the less frequented little streets of the hill-town.

Johnson Briscoe is the "historian," as he calls himself, of the volume entitled "The Actors' Birthday Book" (Moffat, Yard & Co., New York; $2 net), a compilation of nearly 300 closely printed and rather large pages, interspersed with many illustrations. The compiler has given brief but extremely comprehensive biographical sketches of about 350 actors, managers, and playwrights, all but a few of them now living. Mr. Briscoe is a friendly but not a fulsome historian, and there is in his book a vast amount of useful information touching many persons, some of whom are too little known to have found their way into any current biographical dictionary. The book should be useful as a work of reference for those who need to learn something of stage folk little known to fame as well as those of wider reputation, but we suspect its chief sale will be to the biographized and their friends. Some of the portrait photographs are good, but it is impossible to praise the taste with which the matter has been typographically presented. As the title indicates, the pages of the volume are dated, and the account of each person biographized appears under the date of the person's birth.

Elizabeth Lee in her book, "Talks on Successful Gowning," cleverly handles a most difficult subject—that of correct gowning. The opening chapters are devoted to descriptions of the various types—pronounced blonde and brunette—as well as the intermediate ones, and suggestions are given as to what colors, etc., are most becoming to each type. Excellent advice is offered to the too slender woman, and to the over-stout one as well, other chapters being devoted to such subjects as the combination of colors; the purchasing of hats—of corsets and of furs; the wearing of jewels. The chapters on mourning and wedding dress etiquette are useful, as they go into the details of many intricate and puzzling points. Nearly all women can profit by this volume, which, for one thing, is useful as a reference book and for another, it helps us to see ourselves as others see us. A supreme service is that it is a trustworthy guide to fit dressing upon all occasions—thus preventing grave errors of costume.

An extremely compact little book is "The Garden Primer" (Philadelphia: McBride, Winston & Co.), by Grace Tabor and Gardner Teall. The joint authors undertake to tell in less than 125 pages how to cultivate a kitchen garden and to plant and maintain the home grounds. Many practically useful illustrations help out the text, and rather elaborate planting tables at the end undertake to show the amateur at a glance what and when and how to plant. We cannot help suspecting that the attempt to make such tables applicable to all parts of a land so vast as ours must necessarily be futile. The tables, we are assured, however, have been prepared with great care, and perhaps with proper allowances for differences in latitude, elevation, soil and climate, they can be pretty widely used. They are the fullest that we have seen in so small a volume.

Lorinda Munson Bryant, author of "Pictures and Their Painters," has written "What Pictures to See in Europe in One Summer" (New York: John Lane Company, $1.50), a book of 180 pages with index and nearly 140 illustrations. The author advises her readers as to the pictures best worth seeing in Rome, Florence, Venice, Milan, Munich, Dresden, Berlin, Amsterdam, The Hague, Antwerp, Paris and London. She urges the tourist not to attempt too much, and not to go abroad without suitable intellectual preparation for sight-seeing, but recognizing that many travelers will disregard this excellent advice, she hopes by means of her book to minimize the evils of such mistakes.

With commendable promptness A. C. McClurg & Co., of Chicago, have issued a biographical sketch of Björnstjerne Björnson, being a revised and somewhat enlarged version of a magazine article written eight years ago by William Morton Payne, LL.D., upon the occasion of the great Norwegian's attaining the age of seventy. Dr. Payne writes with intelligent enthusiasm of Björnson, and the little sketch has great interest and much charm. A portrait frontispiece and a list of works at the end give the volume much additional value. The book may be strongly recommended to those who would know more of Björnson than most of us know, and as a preparation for an intelligent reading of his books.



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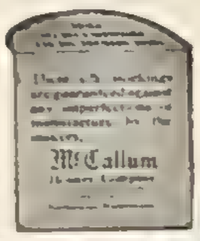
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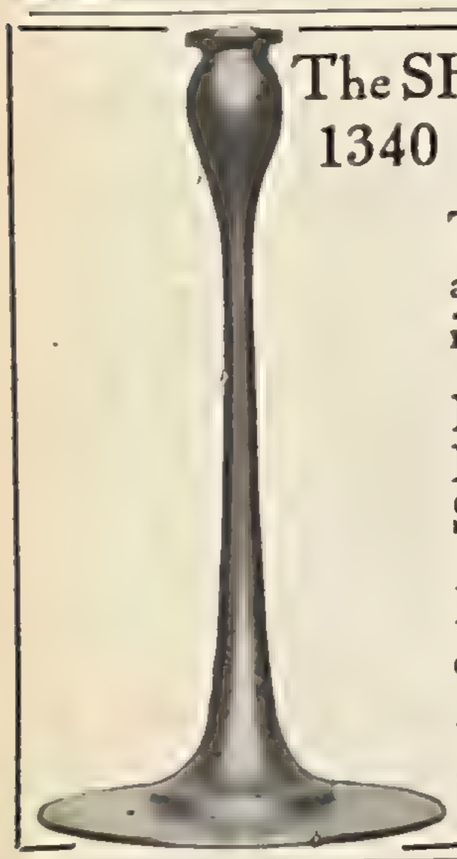
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LITERARY CHAT

AN important announcement by D. Appleton & Co. is an American Year Book, the first issue of which, for the year 1910, will appear about February 1, 1911. Such a handbook as this promises to be is something much needed in the United States. There are several such annuals published in England and others in France, Germany, and every important European country, but the nearest approach to anything of the kind in this country has usually been the newspaper almanacs, some of which are useful compilations, but hardly one of which is worthy to be named along with the best European year books. The new annual will deal with statistics, domestic and foreign; politics; governmental administration; Federal, state, local and foreign economic and social questions; industries and occupations, science and engineering, religion, education, and the fine arts, chronology, biography and necrology. A supervisory board, with Professor Albert Bushnell Hart at its head, and with a membership including a long list of scholars, will co-operate with the editors and publishers in the preparation of the work. Such an undertaking deserves the good wishes of all who realize the importance of a compendious book of reference always ready to hand with fresh information upon topics of moment.

Color books announced by the Macmillans are "The Alps," by Sir Martin Conway, with twenty-three illustrations from photographs by L. Edna Walter, which is a cheap edition of a book issued in costly form some years ago, and "British Floral Decorations," by R. Foster Felton, with twelve plates in color and fourteen in black and white.

L. C. Page & Co., of Boston, announce "Houseboating on a Colonial Waterway," which is a faithful record of a delightful voyage on the James River. The joint authors are Frank and Cortelle Hutchins. Such a book ought to be a feast for the lover of the Old Dominion, and who that knows Virginia is not?

Sturgis & Walton Company, of Philadelphia, will publish in the autumn "The Suffragette," being an account of the British equal suffrage movement by Mrs. Pankhurst, who recently excited so much interest as a speaker in this country. The same house announces a biography of the late King Leopold of Belgium, the most scandalous monarch of recent times, by Angelo S. Rappoport, author of other works dealing with unsavory royal personages.

The Cassell Company announce that the revised edition of their "Dictionary of English History," just off the press, will be withdrawn from sale for a time in order that some pages be added bringing the work down to the accession of George v. The same house will shortly issue its "Women of All Nations" in a two-volume edition, and later in a four-volume subscription edi tion. The work has hitherto sold in parts.

The Reverend Charles F. Dole, a Boston clergyman of singular modesty and spirituality, and at the same time of great moral courage and marked intellectual independence, will shortly issue through Messrs. Small, Maynard & Co. a volume to be entitled "The Coming Religion." Mr. Dole believes that men are more religious than they suppose, and are to be more religious in the future than they are now or have been in the past.

It is announced by the Lippincotts, of Philadelphia, that they will publish in the autumn a new novel by Burton E. Stevenson, the title of which is not yet made known. The same publishers announce the eleventh volume of the "Works of President Buchanan," edited by Professor John Bassett Moore. If quiet old Buchanan wrote and said enough to make eleven volumes, what a task is in store for the future editor of Mr. Roosevelt's works!

New midsummer publications announced by the Harpers are: "The Fruit of Desire," a novel by Virginia Demarest; "The Children's Plutarch," in two volumes, each with an introduction by Mr. Howells, who begins to rival Dr. Johnson as a writer of prefaces; and two new volumes in the Library of Living Thought, one, "Religion and Art in Ancient Greece," by Ernest A. Gardner; the other, "The Elements," by Sir William A. Tilden.

AS SEEN BY HIM

(*Continued from page 12.*)

restful year all around. London was mildly gay—there is always a certain merry resignation after a funeral—especially if it be a royal one—because we cry "Long live the King!" almost with the same breath as we murmur "The King is dead." There does not seem to be any fervent royal recognition of the old set that Edward used to love. I hear that the Keppels are at Versailles, which at best is a melancholy retreat, with its monuments all pointing to the transitory glory of kings. The others are scattered. The Hall Walkers, I believe, are at their country place or are paying country house visits. The banking friends are quiet and not entertaining. Consuelo, Duchess of Manchester, passed away shortly before the King, and the era is now a closed book—a matter of history; to be exploited possibly by some Boswell or Lady Cadogan, more indiscreet, or a Walpole in the future.

DESTINED TO BE POPULAR

It is quite the fashion to write one's memoirs and recollections, and I see that Frederick Townsend Martin is rushing into print. He should be able to tell some interesting things, although I hope that in his recital he will stick to his life in Europe rather than that portion of it spent on this side, for the reason that he was here in rather a humdrum period. The social progress of the Bradley Martins is hardly a theme for anyone but a novelist, and the Craven-Martin wedding and the famous fancy ball are so comparatively recent that they can be read in every detail in the files of the New York newspapers.

The first entertainments of Mrs. Martin after her marriage, in the days of the glory of the Marshall Roberts and of lower Fifth Avenue, would make better copy. But I am sure Martin's book will be mildly kind and filled with good advice and views on society and entertaining. He never made the stir that the late Ward McAllister did, but he arrived at a time when New York had outgrown social leadership and when the clans were split up into numerous parties. However, one may rely on Mr. Martin's good nature, and no doubt there will be quite a rush for his volume, and the newspapers will quote pages of it, with and without pictures.

MIDDLE-CLASS SOCIAL ASPIRATIONS

I am not writing in a complaining mood. I find that we are becoming a sane race—if I may use this expression—and that we are beginning to take our pleasures as they should be taken; not too seriously, not as matters of duty, and consequently we are enjoying ourselves more. We have gone beyond the sensitive period and outlived the desire to be photographed, paragraphed and mentioned—two contrasted states of being through which we have passed in these last dozen years. We are beginning to have a position and to be sure of it. But we are not out of the woods—old slang, but admissible—we are still menaced by discontent—not only that of the lower but that of the middle classes as well. To-day the latter are most profligate and extravagant, placing far more stress upon show and display and correctness of detail in social function than those higher up. To be "classy," according to their vocabulary, is the ambition of every shopgirl and clerk, and the women succeed in a way in their dress, but the men remain sadly deficient in manner and attire. It is strange how evening clothes, like wine, will bring out the truth. These men in their blue or gray lounge suits and their straw hats can pass muster, but when they insist upon putting on the badge of the vulgar—the dinner coat with variegated waistcoat and tie—they are at once placed in their true light. A dinner coat is a garment for elegant negligence—this is a term which can be understood, even if it contains a ring of other years. Some men look well in everything, but others are shown up in just such catch garments—even in pajamas. But when arrayed in the glory of dinner coat and semi-informal dress at restaurants and hotels and places of amusement, they need no word of introduction. However, even this slight concession to the mandate of evening clothes for evening wear, is an advance. But it is harrowing to return to town and see these people at every turn, everywhere, from the moment when Broadway flashes in its full garish glory of electricity and Fifth Avenue sinks into shadow. But, not wishing to encroach upon the domain of the talented Mr. Wallace Irwin, I will desist from further description.

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JUST which one of the many new movements launched each year by the famous designers is likely to become the established mode of the winter will be set forth in the next letter from our correspondent at Trouville.

THE next number of Vogue will also illustrate whatever is new, distinctive and uncommon in the ready-to-wear gowns, blouses and accessories displayed by the shops of New York.

IN short, the Autumn Forecast number of Vogue will be largely given over to an extensive presentation of the modes of the coming season gathered within a fortnight of their publication from the most exclusive fashion centers of the world.

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